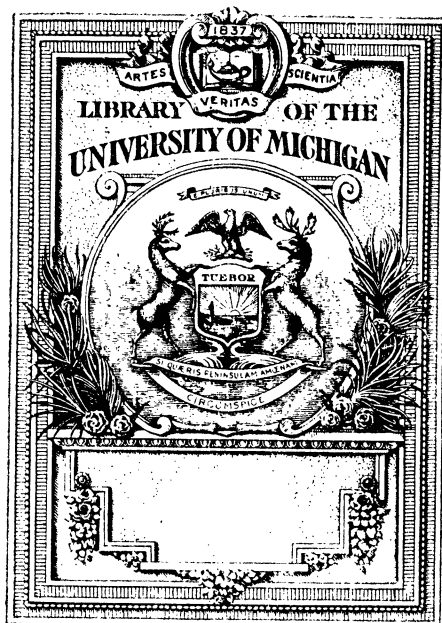


NC  
1057  
W2  
P3  
1914

Pageant of the Birth, Life, and Death of  
Richard Beauchamp Earl of Warwick K.G.

1389-1439

Edited by  
Viscount Dillon, D.C.L., F.S.A., and W. H. St. John Hope, Litt.D., D.C.L.



NC  
1037  
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30  
1117

















*Pageants of Richard Beauchamp, earl of Warwick.*

Pageant of the Birth Life and Death of  
Richard Beauchamp Earl of Warwick K.G.

1389-1439

Edited by

Viscount Dillon D.C.L. F.S.A. and W. H. St. John Hope Litt.D. D.C.L.

Photo-engraved from the original Manuscript in the British Museum

by Emery Walker F.S.A.



ARMS FROM THE STALL PLATE AT WINDSOR

LONDON  
LONGMANS GREEN AND CO.  
39 PATERNOSTER ROW  
AND NEW YORK BOMBAY AND CALCUTTA

1914





## INTRODUCTION

The Warwick Pageant is a Cottonian MS. (Julius E IV) and in a series of fifty-three outline drawings portrays the chief events in the life and death of Richard Beauchamp Earl of Warwick, the father-in-law of the kingmaker.

This MS., which it may be presumed from various evidences was done between 1485 and 1490, presents to the armour student and to the artist a most rich series of authorities for the costume of that period. It was rather imperfectly reproduced in Vol. II of Strutt's *Horda Angel-cynnan* in 1775 and again in facsimile in a very limited edition for presentation by the late Earl of Carysfort to the Roxburghe Club. The present work places within reach of students and others at a moderate price a reproduction as accurate as that of the Roxburghe Club but without the meticulous details as to paper and tone. A short list of the chief events recorded has been added with some explanatory notes to each plate. The MS. consists of 28 leaves of vellum, measuring 11 inches x 8 inches, and this work is practically on the same scale as the original, being reproduced by photography, so that every detail may be shown in its present state. At some date unknown a foolish person has made additions to the original but the student will easily recognize these blemishes.

It may seem presumptuous to question so great an authority as Sir E. Maunde Thompson G.C.B., who, in his notice of the MS. as reproduced for the Roxburghe Club, considers it to be the work of a foreign artist, but there are points which forbid this idea. On plate 7, showing the defeat of the Percys at Shrewsbury, the banner of the Earl of Northumberland displays the ancient arms of Brabant and Lovaine (a lion-rampant), quartered with the three lucies of Lucy. These last point to the marriage of the earl with Maud, his second wife, sister and heir of Anthony Lord Lucy. This fact would hardly be known to a foreign artist. Again on plate 34 the trumpeters of the Emperor have their banners left blank. And yet more significant on plate 48, showing the rout of the Duke of Burgundy before Calais, the Duke's banner, which would surely be known to every continental artist, is also blank, while the banners of the Duke of Gloucester, the Earl of Warwick, and the Earl of Stafford are fully emblazoned. As to the towns shown, for instance Venice in plate 15, the sketches are purely conventional.

With regard to the blazoning of the various banners etc. it may be noted that in the MS.\* the colours are mentioned by their usual heraldic names while the metals gold and silver are described in English.

\* Plates 27, 30.

It may be worth while noting the chief events which are referred to in the MS. To begin with, the Earl was born in 1381 and was made a knight of the Bath the day before the Coronation of Henry IV on the 12th October 1399. In 1401 he succeeded to the earldom of Warwick on the death of his father Thomas the 4th earl, whose magnificent brass with that of his wife is in the church at Warwick and figured by Waller.

On 26th January 1404 Joan of Navarre, Henry's second wife, was crowned at Westminster, having been married at Winchester at the end of the previous year.

The *Stella Comata* appeared in 1403, and in this year Owen Glendower carried on a somewhat successful struggle with the English. On July 23 Henry and the Prince of Wales severely defeated the Percys (who were about to join Glendower) at the battle of Shrewsbury. It must have been soon after this that Warwick was made a knight of the Garter but the actual date is unknown. In 1408 Warwick received permission to travel to the Holy Land and on his way visited Paris where he was received by the king, Charles VI. From France he went to Lombardy and at Verona he engaged the Sir Pandolph Malatete with much success. Thence he went to Venice where the Doge Michele Steno and other nobles received him. From Venice he in August 1408 sailed to Jerusalem at which place, by permission of the Patriarch's Deputy, he was allowed to have intercourse with Sir Baltirdam the Sultan's Lieutenant there.

It is interesting to note that just for this voyage the Doge and Senate repealed a prohibition against pilgrims travelling in their traffic galleys. One of the Bareuth galleys was ordered to take the Earl and his suite, but no others, to Jaffa. The galley then was to go to Acre for security, and ten days later to return to Jaffa to re-embark the party; the stern cabin, cook room and sailing master's armoury being reserved for the Englishmen.†

After his friendly exchange of hospitality and gifts Warwick returned to Venice and then came home, visiting *en route* Russia, Lithuania, Poland, Prussia, Westphalia etc. and doing a bit of fighting when he could. On his arrival in England in 1414 he found a new king, Henry IV having died 20th March 1413, and his successor was preparing for the war with France. Warwick was appointed Captain of Calais and made the necessary preparations for a *pas d'armes* at the Park Hedge of Guines near that place. At this tournament, to which came French knights as well as others, Warwick appeared on different days in different equipment illustrating the families he represented. After this King Henry V sent him with oth-

† See *Venetian State Papers* 5th August 1408.

ers on an embassy to the General Council of Constance where in November 1414 Pope John XXIII and the Emperor Sigismund (called the Light of the World) received the distinguished ambassadors. The work of the Council was varied by a little business in the way of physical contests, for Warwick slew "a myghty duke", and the Empress Barbara Cilley, second wife of Sigismund and known since as the Messalina of Germany, was evidently taken with the successful Englishman.

The Emperor also showed his favour to him by offering him the heart of Saint George. Warwick however learning that the Emperor would soon come to England asked him to present it himself. This the Emperor did in 1416 when he came to Windsor and was made a Knight of the Order of the Garter.

On his way home Warwick captured two great ships, and joining Henry V in France sat down before Rouen in July 1418. Next year Henry sent him to arrange with the French king for a marriage with his daughter Katherine. The Dauphin however waylaid him but was beaten off with great loss, and the message was delivered to Charles. The Earl then returned to Henry, and on 2nd June 1419 Katherine became Queen and on 6th December 1421 gave Henry an heir at Windsor. Henry V died next year on 31st August and in accordance with his will the infant king received Warwick as "Maister". On 26th November 1429 the boy was crowned at Westminster and on 17th December 1431 he was crowned as king of France at St. Denis. The next event of importance is the defeat of the Duke of Burgundy when in July 1436 he attempted to capture Calais. In this he utterly failed and he and his Flemish allies were routed and dispersed with immense loss.\*

On July 16th 1437 Warwick was made Lieutenant of France and Normandy. In some voyage about this time he narrowly escaped shipwreck but soon after returned to France where he ruled with great success until his death at Rouen on 31st May 1439. His body was brought over to England and in October was buried at Warwick.

Further details of the history of the Earl will be found in Dugdale's *Baronage*, but are hardly necessary here.

The drawings of the Warwick Pageant depict in the most vivid manner most of the incidents in the Earl's strenuous life: his birth, his baptism, his knighthood, and his investiture with the Garter, voyages oversea and travels on land, his journeyings abroad and pilgrimages to holy places; interspersed with battles on horseback and fightings on foot, tourneys, joustings, and feastings. They show him also as a coun-

\* As a matter of fact the Duke of Gloucester with the Earl of Warwick and 10,000 men only landed at Calais *after* the Duke of Burgundy's forces had decamped, but these last were pursued to Gravelines by the English who went on into Artois. The view of Calais is therefore (though somewhat correct) a piece of artistic license.

cillor, governor, and soldier, and as matchmaker and regent; as victor in seafights, and director of siegecraft; in perils by land and in perils by water. Lastly we have his deathbed and his being laid in his tomb. Neither of his own marriages is depicted in the Pageant, but the omission of so important a step in a man's life is illustrated by the wedding of King Henry V with the lady Katherine of France. A second birth-scene is also given in that of the boy Henry at Windsor. Three coronations are also represented: that of the lady Joan of Navarre, consort of King Henry IV, and the sacring of Henry VI first as King of England, and then as King of France.

From the manner in which her genealogy is set forth in the two concluding pictures Sir Edward Thompson suggests\* that the manuscript was done for Earl Richard's daughter, Anne Countess of Warwick, who died in 1493.

Of the authorship of these beautiful drawings nothing is known. Their usual ascription to John Rous, the historiographer of the House of Warwick, can not be proved, but the draughtsman, whoever he may have been, was no doubt an Englishman, and possibly one who had some acquaintance with the Low Countries. From certain striking points of resemblance, notably in the two deathchamber scenes, it is conceivable that he was the same gifted artist who drew in 1532 for the Abbey of Westminster the equally spirited outline pictures for the heading of the well-known Obituary Roll of abbot John Islip.†

The sumptuous monument of the Earl in the Beauchamp Chapel at Warwick consists of a Purbeck marble tomb adorned with gilt-latten weepers with enamelled scutcheons of their arms, with figures of angels between, surmounted by a gilt-latten effigy of the Earl himself within a hearse of the same metal with enamelled scutcheons on the ends of the horizontal bars; there are similar bars set up at the four corners of the tomb.

The marble tomb was contracted for in May 1457 by John Bourde of Corfe Castle, marbler, who undertook to do all the work and workmanship about the same tomb, "according to a portraiture delivered him", together with its step, and to convey it to Warwick and set it up there, for £45.

The fourteen gilt-latten "images embossed of Lords and Ladyes in divers vestures, called Weepers, to stand in housings made about the tomb", and the intermediate eighteen lesser images of angels, were undertaken by a covenant dated 14th March 1451-2 by William Austen, citizen and founder of London, at a cost of 13s. 4d. for every weeper and 5s. for every angel. He also undertook to make the

\* In the *Burlington Magazine* for April, 1903.

† See *Vetusta Monumenta*, Vol. VII, plates xx-xxiv.

hearse above and about the principal image at 10d. a lb., and for the "setting" of the said images and hearse was to have £18 16s. 8d.

The fourteen gilded and enamelled scutcheons to be set under the weepers were made by Bartholomew Lambespring, Dutchman and goldsmith of London, for 15s. each, or £10 10s. in all.

The great image of the Earl was the work of William Austen, who covenanted on 11th February 1449-50 "to cast and make an image of a man armed, of fine latten, garnished with certain ornaments, viz. with sword and dagger, with a Garter, with a helme and crest under his head, and at his feet a bear muzzled and a griffin, perfectly made of the finest latten according to patterns", at a total cost, including its carriage to Warwick and laying on the tomb, of £10. Further contracts provided for the honing, polishing, and making ready for gilding of the said image, for £23, and of similar work upon the thirty-two images about the tomb for £20. The executors were to find all the gold for the gilding, which was to cost, for the smaller figures £51 8s. 4d., and for the great image of the Earl £95 2s. 8d.

The large latten plate "under the image that shall lie on the same tomb, and two long narrow plates to go round about the stone to contain all such scripture of declaration" as the executors may devise, together with "an hearse to be dressed and set upon the said stone over the image, to beare a coveryng to be ordeyned", made "after an hearse of timber, which the executors shall make for a pattern", having "in ten panells of the latten hearse in the most finest and fairest wise ten scutcheons of arms such as the executors will devise", were undertaken by covenant dated 13th June 1454 by John Essex marbler of London, William Austen founder of London, and Thomas Stevyns coppersmith of London, including the making, finishing, gilding, laying and fastening, for £125. The total cost of this most sumptuous monument, which is not only quite perfect, but the finest of its kind in England, was therefore to be £412 14s. 8d.

It would have been pleasant to imagine that the Earl was in life as we see him in his effigy and in the manuscript, but unfortunately the absence of any similar figures in England of the date 1439, when he died, forbids the idea.

First, we have the date of Lambespring's covenant for the making of the figures ten years later, and it must be remembered that except for his travels to France, the Earl's latest journey on the Continent was to Constance in 1414, while his visit to Italy was yet earlier in 1408.

These facts dispose of the apparently reasonable theory of the Baron de Cosson

F.S.A. as to the possibility of the Earl having got a suit in Italy resembling (as does the effigy) that worn by St. George in the beautiful picture by Mantegna, now in the Academia at Venice, painted as late as 1465. Nor can the equally pleasing idea that the suit was German be maintained, though Hans Multscher's splendid figure of St. George in the church at Sterzing in the Tyrol, which, but for the unarmed feet, still more closely resembles the Warwick effigy, even to the corrugated breast plate. But the Sterzing figure belongs to the year 1458.

It must then be conceded that in the effigy, as in the manuscript we have a faithful representation of armour some forty or fifty years later than the days of the great earl. When the distance of time between the illuminated manuscripts of Froissart and the events recorded by the chronicler is considered, the interval of forty years is comparatively little, though fashions in armour as in civil costume changed pretty rapidly.

## LIST OF PLATES

- I        The birth of the famous knight Richard Beauchamp Earl of Warwick.
- II       How he was baptized.
- III      How he was made Knight by King Henry IV.
- IV      How Dame Joan, consort of King Henry IV, was crowned Queen.
- V       How Earl Richard kept jousts at Queen Joan's coronation.
- VI      How the blazing star called *Stella comata* appeared, and the beginning of the war in Wales.
- VII     How Earl Richard behaved himself at the Battle of Shrewsbury.
- VIII    How Earl Richard was made Knight of the Garter.
- IX      How Earl Richard sailed towards the Holy Land.
- X       How Earl Richard visited the Duke of Barr.
- XI      How Earl Richard and the Duke rode to Paris.
- XII     How Earl Richard dined with the King of France.
- XIII    How Earl Richard left France, and how he was received by the Pope in Rome.
- XIV     How Earl Richard fought with and wounded Sir Pandolf Malatesta at Verona.
- XV      How Earl Richard was received on his arrival at Venice.
- XVI     How Earl Richard was received by the Patriarch's deputy at Jerusalem.
- XVII    How Earl Richard visited the Holy Sepulchre.
- XVIII   How Sir Baltirdam, the Soldan's lieutenant, received Earl Richard.
- XIX     How Sir Baltirdam entertained Earl Richard at dinner.
- XX      How Earl Richard feasted Sir Baltirdam's men.
- XXI     How Earl Richard was received on his return to Venice.
- XXII    How Earl Richard gat him great worship at a tourney on his way home.
- XXIII   How King Henry V was informed of a conspiracy of heretics.
- XXIV    How King Henry showed the matter to his Council.
- XXV     How Earl Richard was made Captain of Calais.
- XXVI    How Earl Richard was received at Calais.
- XXVII   How Earl Richard sent forth three letters of challenge to French Knights.
- XXVIII   How the King of France received the letters.
- XXIX    How Earl Richard jousted with Sir Gerard Herbaumes, called the Cheveler Ruge.

- XXX How Earl Richard jousted with the Blank Knight, Sir Hugh Lawney.
- XXXI How Earl Richard jousted with Sir Colard Fynes.
- XXXII How King Henry made Earl Richard and the Bishop of Salisbury his ambassadors to the Council of Constance.
- XXXIII How the Pope and clergy, with the Emperor and the temporality, received the English ambassadors.
- XXXIV How Earl Richard jousted with a mighty Duke before the Emperor and Empress.
- XXXV How the Emperor Sigismund offered to the Earl the heart of St. George.
- XXXVI How Earl Richard won two carracks in a sea fight.
- XXXVII How Earl Richard besieged the town of Caen.
- XXXVIII How Earl Richard was at the Siege of Rouen.
- XXXIX How Earl Richard was sent as matchmaker to the King of France.
- XL How the Dauphin of France waylaid Earl Richard and his men.
- XLI How Earl Richard did his message to the King of France.
- XLII How Earl Richard brought to King Henry the message of the King of France.
- XLIII How King Henry was married to Dame Katharine of France.
- XLIV How King Henry the Sixth was born at Windsor.
- XLV How Earl Richard was made Master to King Henry VI.
- XLVI How King Henry VI. was crowned King of England at Westminster.
- XLVII How King Henry was crowned King of France at St. Denis beside Paris.
- XLVIII How the Duke of Burgundy was driven from before Calais.
- XLIX How King Henry made Earl Richard his lieutenant of France and Normandy.
- L How Earl Richard had nigh suffered shipwreck.
- LI How Earl Richard was installed Lieutenant of France and Normandy.
- LII How Earl Richard fell sick and received all the Sacraments of the Church as he lay a dying.
- LIII How Earl Richard was buried in the collegiate church of Warwick.
- LIV. LV The genealogy of Edward son of King Richard III., and of Edward Plantagenet, son of George Duke of Clarence, and Margaret his sister, from Richard Beauchamp Earl of Warwick.





I [I] This Pagent sheweth the birth of the famous knyght Richard Beauchamp Erle of Warrewik/ which was born in the Maner of Salwarp in the Counte of Worcester/ the xxviij day of the Moneth of Januar'. the yere of the Incarnacion of our lorde Jhesu Criste m<sup>l</sup>ccclxxxj/ whose notable actes of chevalry and knyghtly demenaunce been also shewed in the pagentis hereafter ensuyng.

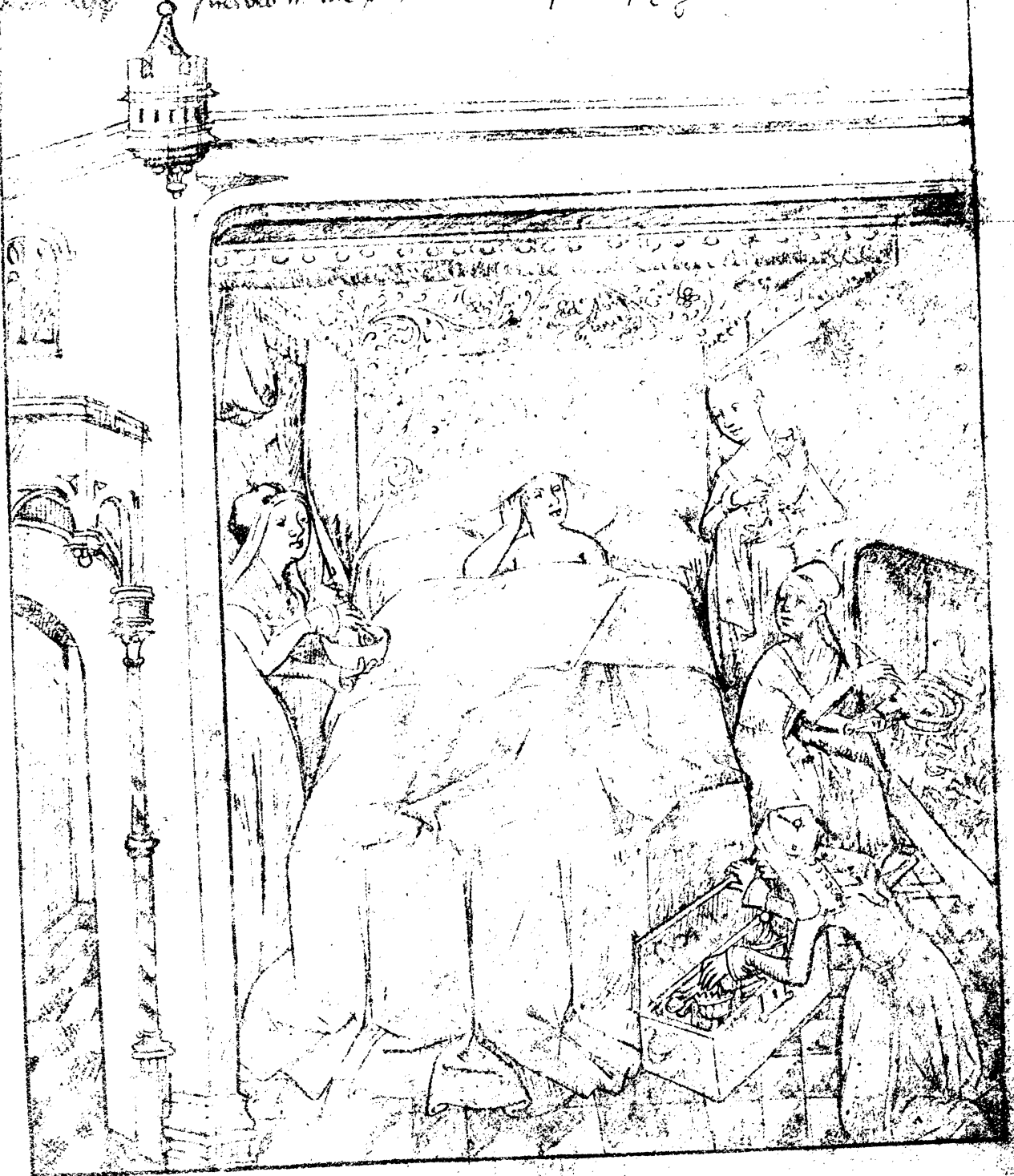
The picture shows the Earl's mother,\* Margaret, daughter of William Lord Ferrers of Groby, sitting up in bed and looking towards her infant son, who is held, wrapped in swaddling clothes, by a lady of quality, wearing the large "butterfly" headdress. The bed has an ample coverlet, an embroidered tester, and a fringed celure, also embroidered, with the side curtains partly drawn and the end curtains gathered up out of the way. Next the lady with the babe sits a woman with a round cap, stirring some food in a saucepan over the fire.

On the opposite side of the room is a nurse in veiled cap approaching the bed and holding a basin, the contents of which she is stirring with a spoon. At the foot of the bed is another lady kneeling on the tiled floor before an open coffer and examining the spoons and standing cups contained therein, probably the birthday gifts to the new-born babe. On the extreme left is an entry, covered by a sparver, to a passage paved with tiles and lighted by a small window over the entrance.

[H]

\* As was then the custom, the lady is not wearing any night-dress.

The picture sheweth the burial of the famous knyght Richard the first  
 of Burgh. which was done in the manner of Salomon in the Temple of Worcestre the  
 xxviii day of the moneth of January the yere of the incarnation of our lorde the  
 first of the xxviii yeres of the reign of Edward the first. Whiche notable actes of Chivalry and knyghtly excellence  
 shal be shewed in the pages hereafter ensuynge.



Here is shewed how he was baptised / having to his godfadres  
King Richard the second and seynt Richard Scarye then bishop  
of lichefeld and after in processe of tyme he was Archibishop  
of yorke



II [1b] Here is shewed howe he was baptised/ havynge to his god-fadres Kyng Richard the secund and seynt Richard Scrope then bisshop of lichefeld/ and after in processe of tyme. he was Archebisshop of Yorke.

This picture shows the naked babe being dipped, discreetly and warily, into the font of baptism by a bishop vested in rochet, grey amess, cope with jewelled orphrey, and wearing a rich mitre. On the other side of the font stand the sponsors:\* King Richard in his crown and parliament robes with his right hand on the infant's head; the Bishop of Lichfield, mitred, and in gown and hooded tippet; and a lady of quality, the god-mother probably, with butterfly headdress and long gown trimmed with ermine. Behind the King stand his swordbearer and a nobleman, and to the left of the officiating bishop is a clerk or canon holding up the

manual with the baptismal office, and on the bishop's right a canon, in cassock, surplice, and grey amess, bears the open chrismatory with the vessels of oil and cream for the anointing. Behind the bishop stand two other canons, one of whom holds the bishop's gloves and crosier, and in rear of them is a group of spectators. The font is shown with a six-sided shallow and arcaded bowl, supported by a central and six other round pillars standing on a simple plinth. On the extreme right is a flight of steps up to a vaulted entry into a tall round turret and across the top of the picture is a parapet of pierced quatrefoils. [H]

\* The babe was probably named Richard after the King and the Bishop.

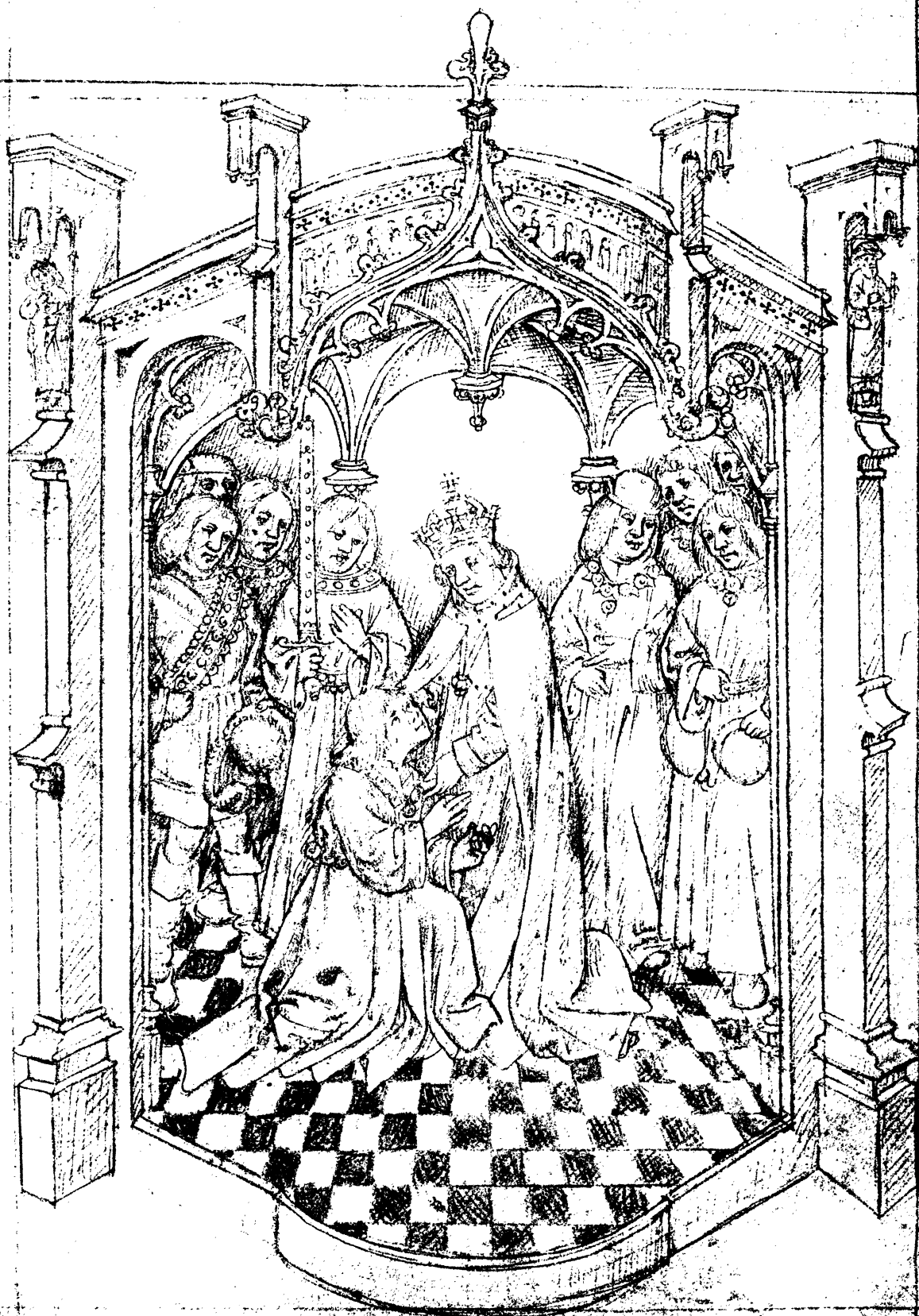
III [2] Here sheweth how this noble lorde Richard Beauchamp Erle of Warrewik was made Knyghte/ to the whiche ordre in processe of tyme as shall appere folowyng by his noble actes: he did greet honour & worship.

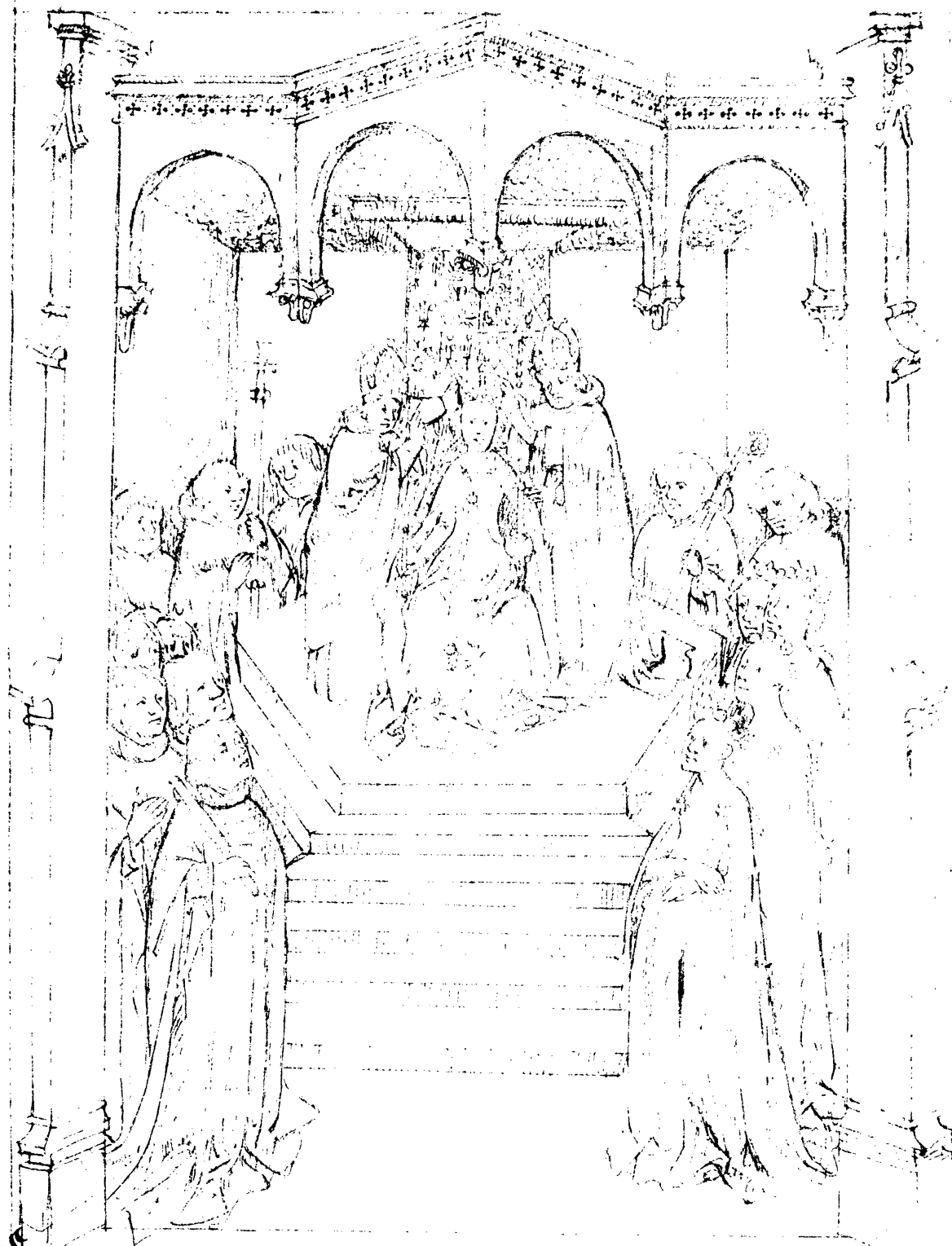
The scene here depicted is shown as taking place within a groined and canopied recess with tiled floor, flanked by buttresses surmounted by images of St. John Baptist and St. James the Greater within housings.

Young Richard, now a boy of 17, is vested in a long gown with jewelled belt, and kneels before King Henry IV. on the eve of whose coronation (12th October 1399) he was made a Knight of the Bath. The King is standing crowned and in his parliament robes, and is placing about the boy's neck his own livery collar of SS. Behind the King, in long robes and wearing jewelled collars, stand sev-

eral nobles, one of whom has a round cap on his head, while another holds his cap in his hand and has a large purse hanging from his belt. On the King's right hand is the swordbearer, in long gown with jewelled belt and neck-band. Next him is a noble in short girded tunic lined with fur, a jewelled baudric across the body, and long jack boots over his hose, holding in his left hand a round fur cap with rolled rim in which is set an upright jewelled feather. This figure probably represents Richard's father, Thomas Beauchamp, Earl of Warwick. [H]

Here sheweth how this noble lord Richard Beauchamp Earl of Warwick  
was made knyght to the whiche ordre in p[ro]cess of tyme we shall appere  
folowynge by his noble act: he did greet honow[er] & worship





Here shewes howe San Jane Duches of Breteyn daughter of the kyng of  
 Nabern. and her wedded wif to Henry the my<sup>th</sup> kyng of England was  
 Crowned Quene of this noble Reame of England



IIII [2b] Here shewes howe Dan Jone Duches of Breteyn daughter of the Kyng of Navern. and newe wedded wif to henry the iiij<sup>th</sup>. kyng of Englund was Crowned Quene of this noble Reame of Englund

On the 7th February 1402-3 King Henry IV. married at Winchester, Joan, daughter of Charles the Bad, King of Navarre, and widow of John IV. Duke of Brittany (by whom she had eight children), and on the 26th of the same month she was crowned Queen in the Abbey Church of Westminster.

The picture shows the Queen sitting on a canopied chair, with a tester of the impaled arms of England and Navarre, set upon a hexagonal stage of six steps. She is vested in a long gown or tunic and mantle with tasseled cords, and has her hair "decently let down about her shoulders" in accordance with the rubric.\* In her left hand she holds the sceptre with the cross and in her right the rod.† The crown, which is arched over, is being placed upon her head by the Archbishop, who

stands on her right, assisted by the Abbot of Westminster, who stands on her left. Both are mitred, and the Archbishop is in mass vestments, but the Abbot in a cope over, apparently, an albe and grey amess. Behind the Archbishop, on the floor, stand two clerks in surplices and grey amesses, one of whom bears the Archbishop's cross. Two other clerks in amesses, one carrying his crosier, likewise stand on the floor behind the Abbot. On this same side also stand four of the Queen's ladies, in long gowns and mantles with coronets over their unbound hair. Opposite them is a group of peers, bareheaded and in their robes, the foremost being the Earl Marshal with his rod. The ceremony is conventionally shown as taking place within a canopied recess flanked by buttresses. [H]

\* "Laxatos circa humeros decenter habens crines." *Liber Regalis*.

† According to *Liber Regalis* the sceptre should be in the right hand and the rod in the left, and they were not delivered until after the crowning

V [3] Here shewes howe atte Coronacion of Quene Jane Erle Richard Kepte Justes for the Quenes part ageynst alle other comers/ Where he so notably and so knyghtly behaved hym self: as redounded to his noble fame and perpetuell worship.

This plate shows a joust with the barrier or tilt on the occasion of the marriage of Henry IV. with Joan of Navarre Duchess of Brittany. At the top are seen the King and Queen with their court. On the left hand in a gallery stands the master of the joust, to whom an attendant is bringing spears with their coronels or triple pointed heads, to be used in the encounter and first to be inspected as to their being of equal size etc. On the right is one of the jousters armed except for his head, and waiting his turn to ride against the Earl. In the middle is the Earl, his helmet surmounted with the crest

of the bear and ragged staff, and he has just broken his lance on the *manteau d'armes* of his opponent. Both the jousters are accompanied by their squires, on this occasion on horseback. The Earl's squire has on his back his master's badge, the ragged staff. Another opponent is seen armed and helmed, to whom an attendant is giving his lance\*. In the foreground are the stands for spectators, some of whom are availing themselves of a tree to get a good view, while some others are quarrelling for possession of fragments of previously broken spears. The tilt or barrier is of planks and about 4 to 5 feet high.

[D]

\* In Strutt's drawing the lance is wrongly shown as between the reader and the crest of the joust.

For shewes howe the Coronacion of Quene Jane! Edward  
kept justice for the Quenes part against all other comers  
he so notably and so bravely behaved hym self. as redounded  
to his noble fame and perpetuall worship



At this time when at this daies appeared a blasphemous stone called stollie comate  
 which after the saying of clerkes signified great death and blood shed. And soon  
 after beganne the Warre of Wales by our Owen of Glendore whom this  
 daye we whom amongst others. King Richard, so sore felow that he hadde  
 understande taken hym and put hym to flight and toke his banner  
 and moche of his people and his banner.



VI [3b] Here shewes howe at thies daies appered a blasyng sterre called stella comata which after the seiying of Clerkys signified greet deth and blodeshede/ And sone uppon beganne the Warre of Wales by oon Owen of Glendour their chief capteyn. Whom emonges other Erle Richard so sore sewed that he hadde nerehande taken hym and put hym to flight and toke his baner and moche of his people and his banerer.

This picture refers to events in 1402. According to Holinshed, the blazing star,† seen in the upper part of the picture appeared in the month of March and about the same time Owen Glendower of Wales rose against the English and defeated and captured Lord Grey of Ruthyn. In April the Earl of Warwick's father Thomas died and Richard became Earl. According to the MS. he had good success in his fighting with Glendower whom he nearly captured, indeed his banner bearer was taken.

In the upper part of the picture is seen the standard of the Earl of Warwick and below it the artist has left unfinished his banner.

Both of the figures charging, the foremost of whom is the Earl, hold lances of much larger dimensions than the ordinary war lance. The Earl has his crest of the bear and ragged staff on his visored salade. The horses have crinets and chamfrons, but no trappers (as in plate 48). Owen Glendower's banner bearer wears a curious crested headpiece such as is seen in Saxon MSS. e.g. Harl. 603 and Cott. Claudius B. IV. The arms of Glendower have not been shown on his fringed banner\*. The armour in the picture is, as in many others, plate and jacks with shirts and sleeves of chain mail.

[D]

\* According to Boutell the arms of Glendower are *paly of eight silver and gules, over all a lion rampant sable*. But from his seal they appear to be *quarterly gold and gules four lions rampant counterchanged*. This was as Prince of Wales in 1404.

† Known to us as Halley's comet.

VII [4] Here shewes howe at the batell of Shrewesbury. between Kyng Henry the iiij<sup>th</sup>. and Sir Henry Percy/ Erle Richard there beyng on the kynges party ful notably and manly behaved hym self/ to his greet lawde and worship/ In which batell was slayne the said Sir Henry Percy and many other with him. And on the kynges party there was slayne in the kynges cote armour chef of other, the Erle of Safford. Earl Richardes Auntes son with many others in greet nombre. on whos sowles God have mercy Amen.

This plate refers to the battle of Shrewsbury fought on 21st. July, 1403 between King Henry IV. and Sir Henry Percy. On the left side are seen the forces of the King with the royal banner and that of the Earl of Warwick, who is recognisable by his helmet crest of the bear and ragged staff; the three other horsemen have no distinguishing mark. Beneath them are the English archers in salades, jacks, and shirts of chain mail. One foot soldier with a spear stands over a fallen archer of the enemy's party. On the right are the forces of Percy, the horsemen in retreat; while one mounted man staggers from a lance thrust delivered by the Earl of Warwick, and Hotspur, with the Percy crescent as a crest, himself falls backward pierced in the breast by an English

arrow. The archers of Percy, armed and equipped like the King's troops, and bearing small buckles on their sword hilts, are making a stand against the English archers. The banner of Percy's troops is reversed, and accordingly the lions rampant in the first and fourth quarters are in wrong positions. In plate 40 the same mistake is made with the Earl's banner. Strutt in his engraving has carelessly placed the arrow of one of the English archers on the right or wrong side of the bow. A similar mistake is made on plate 40. The Percy banner (reversed as before stated), bears 1 and 4, *gold a lion rampant azure*, the ancient arms of the Dukes of Brabant and Lovaine, and 2 and 3 *gules three lucies hauriant silver* for Lucy, the arms of Hotspur's stepmother. [D]

Here shewes howe at the battell of Eghewesbury. betwix King Henry the  
 myghty & Henry Percy / Erie Richard there being on the kynge party / ful  
 notably & manly behaved hym self / to his greet lorde & worship. In  
 which battell was slayne the said Henry Percy and many other w<sup>th</sup>  
 hym And on the kynge party ther was slayne in the kynge cote-arm  
 chief of other the Erie of Suffred. Erie Richardes Amies son w<sup>th</sup>  
 many other in greet nombre on whose sowles god have mercy Amen



In this page is shewed howe the noble Erle Richard was made knyght  
of the Garter at that tyme to his greet worship And after by marvaile  
act by hym ful notabli and knyghtly achieved in his pore p'sone Did  
greet hono<sup>r</sup> & worship to the noble ordie of knyghtes of the Garter  
as by the pageant hereafter folowynge more pleyntly is shewed.





VIII [4b] In this pagent is shewed. howe the noble Erle Richard was made Knyght of the Garter at that tyme to his greet worship./ And after by marciall actes by hym ful notably and knyghtly acheved in his propre persone: did greet honour and worship to the noble ordre of Knyghtes of the Garter. as by the pagentes hereafter folowyng more pleynly is shewed.

This picture of investiture is most interesting for we have a variety of attitude and equipment in the figures. The King's head and crown are much as we see them on coins of the period, and all the figures except two or three wear caps and not helmets. The official buckling on of the Garter is quite in civil costume, in fact the only one of its kind in the picture. There is no suggestion of the accolade or sword stroke on the recipient's shoulder, and the King himself leans

on a staff. The attention to detail in this picture is very great, and only poorly rendered by Strutt. The great sword of state is borne sheathed near the King, who himself also wears the Garter. The King's attendants wear richly ornamented cuirasses, but the King's is plain save for the staples to which would be attached a lance rest. The standing neck guards are very clearly shown on several of the figures.

[D]

IX [5] Here shewes howe good provision made of Englissh clothe and other thynges necessary/ and licence hadde of the kyng: Erle Richard sailed towardes the holy londe/ and specially to the holy Cite of Jherusalem/ Where our lorde Jhesu Criste wilfully suffered his bitter passion. for the redempcion of al man kynde.

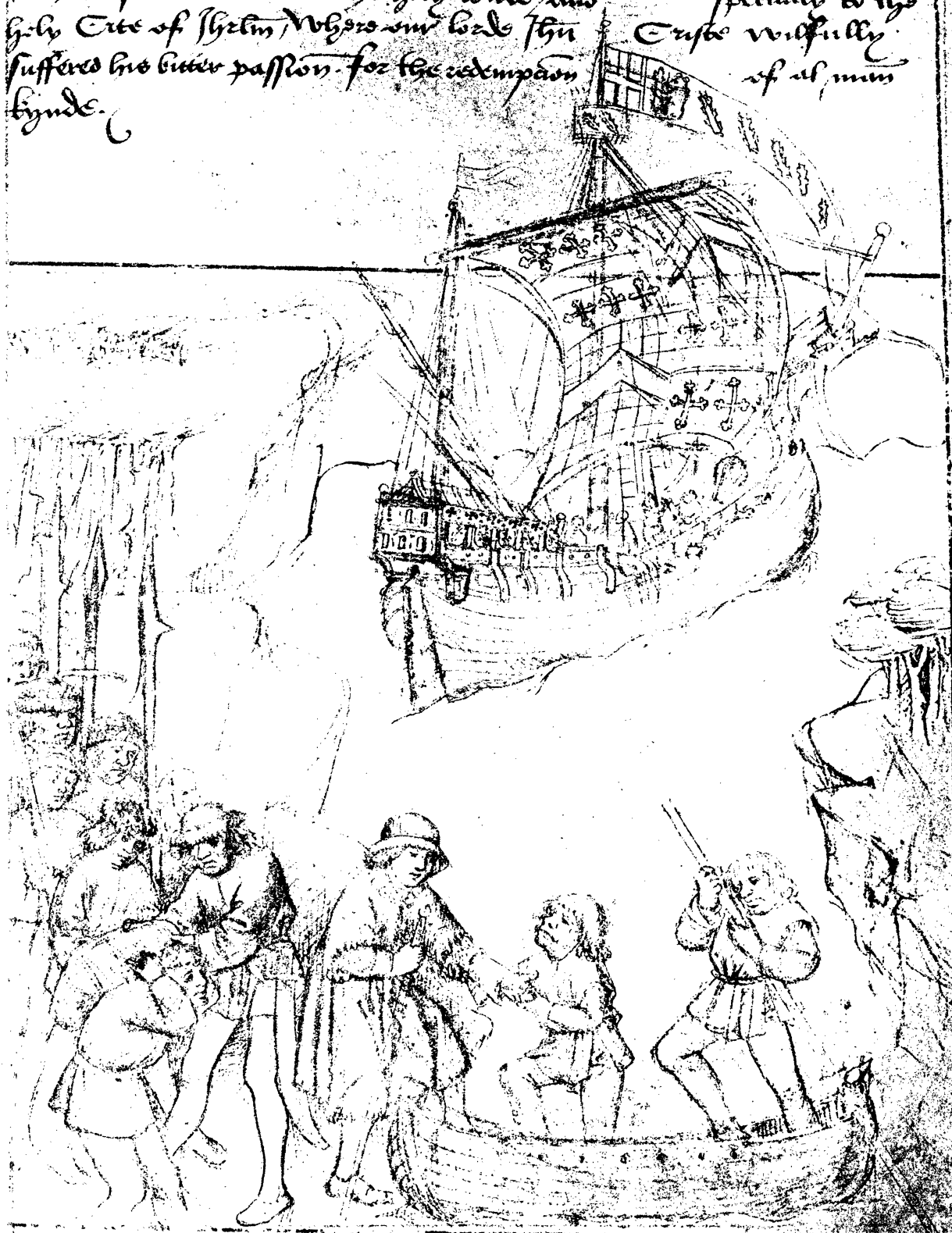
In the foreground of this picture is Earl Richard, habited as a pilgrim and holding his staff, being assisted into a small boat by a rugged shipman, while another is keeping the boat steady with a pole. Behind the Earl are two of his men taking a bale of "Englissh clothe" off the back of its bearer, and in rear of them is a party of armed attendants.

In the upper part of the picture Earl Ric-

hard is sailing away in a fine two-masted ship, with his arms (Beauchamp quartering Newburgh) upon the extended mainsail. On the crows-nest or fighting top is depicted the Earl's ragged-staff badge, and from above it flies a long pennon or streamer headed by the cross of St. George and adorned with the bear and ragged-staff and five ragged-staves. Over the poop of the vessel is a rich housing or awning.

[H]

*These shewes howe good provision made of English clothes and  
 other thyngs necessary/and licence hadde of the kynge. Erle  
 Richard sailed towarde the holy land/and  
 holy Cite of Iherlm/wher our lord Ihu <sup>specially to the</sup> Erle wilfully  
 suffered his bitter passion for the redemption <sup>of all man</sup>  
 kynde.*



Here shewes howe Erie Richard. When he was passed the sea. he  
turned to his wifes & more Cosyn the Duc of Burgoyn whom he was  
ful lobyngly and worshipfully respected and there turned by Dunc  
in grees pleasur



X [5b] Here shewes howe Erle Richard, when he was passed the see,  
he turned to his nole and nere Cosyn the Duc of Barr' of whom  
he was ful lovyngly and worshipfully resceived/ and there tar-  
ied viij daies in greet pleasir.

Earl Richard, still in his pilgrim's habit, but with his hat in his hand, is here shown mounting the topmost of a flight of steps on the edge of a quay and being received by the Duke of Barr, who is vested in a long girded gown and stands with raised hat, grasping the Earl warmly by the hand. Behind the Duke are his swordbearer and two other attendants. The Earl is followed by a retainer, with the ragged-staff badge on his back, who is stepping from a boat on

to the stairs and holding a spear. In the boat are two other similarly armed men, and another who is directing the movements of a shipman in the stern. In the upper left hand corner is the Earl's vessel with furled sail, and on the quay behind the principal group is a stately gatehouse into a walled town or palace. The curious beaded globes surmounting the gatehouse turrets have an oriental appearance.

[H]

XI [6] And here is shewed howe that, at this noble Duke's desire.  
Erle Richard his Cosyn. rode with hym ageyn. the Whitson-  
tide to the Cite of Parys. the Kyng of Fraunce there then be-  
yng present in greet Roialte.

The Earl and the Duke here appear riding side by side into Paris at the head of a mounted company of spearmen. The gatehouse which they are approaching has similar bulbous terminals to those in the preceding picture, and from one flies the banner of the King of France.

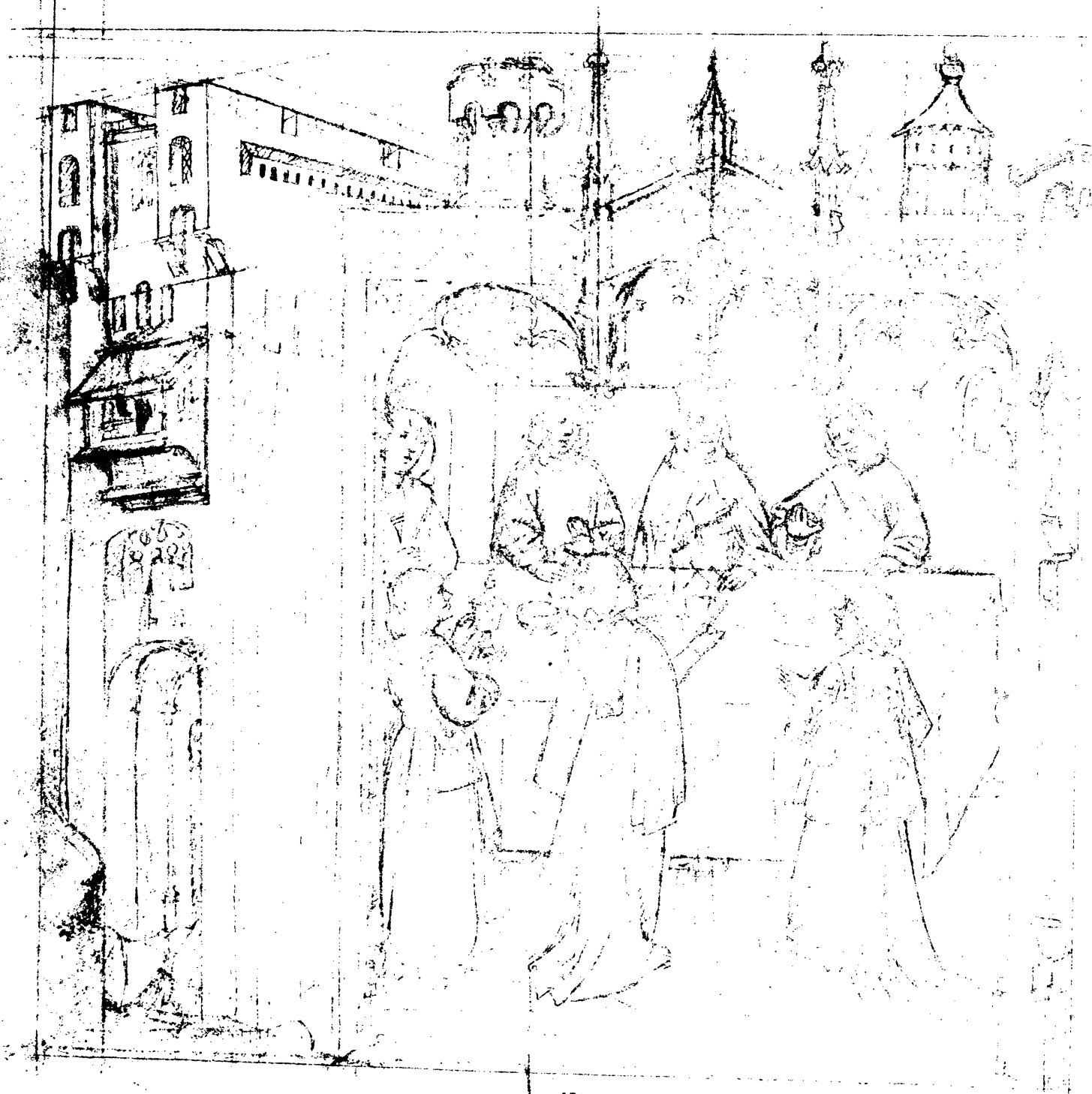
The lords and their company are all in travelling dress and but for the spears might be simply civilians on a journey. The porter is treated conventionally, leaning on his spiked club and standing beneath the machicoulis to defend the gate.

[D]

And here is shewed howe that at this noble Dukes Desire. Eile Richard  
his Cousin. rode w<sup>th</sup> him againe the Whitesides to the Cite of Ruys. His King  
of France there then being spent in great Reuelles.



*Desheres holre on the Whetfondey the kyn of ffraunce in reidence of the holy  
 feete was crowned / and made Erle Richard to sitte at his table. Where he so  
 manerly behaued hym self in language & worthine / that the kyn and his lordes  
 w<sup>th</sup> all other people gave hym greet laude / And at his departyng the kyn  
 assigned hym an heraud to geve his attendaunce and conducte hym safely  
 thowhe all his Rains.*





XII [6b] Here shewes howe on the Whitsonday the Kyng of Fraunce in reverence of the holy feest was Crowned/ and made Erle Richard to sitte at his table. Where he so manerly behaved hym self in langage & norture that the Kyng and his lordes w<sup>t</sup> all other people gave hym greet lawde/ and at his departing the Kyng assigned hym an heraud to geve his attendaunce and conducte hym saufly thorowe all his Reame.

On the left of this picture is the lofty fortified gatehouse of the King's palace, but the greater part is occupied by a conventional view of the room in which the feast was kept.

Behind a broad table draped with a cloth down to the tiled floor sits the King of France in gown and mantle and wearing his crown, turned partly towards the Earl, who sits on his left clad in a long gown with transverse baudric and a chaplet on his head. On the

King's right sits another lord, and a fourth figure stands at the table end. In the foreground stand in front of the table an esquire holding up a covered cup, the gowned serjeant-carver with a knife, and the herald in long gown and the "King's coat". On the table are various dishes and bowls, and over the scene is an elaborate traceried canopy. [H]

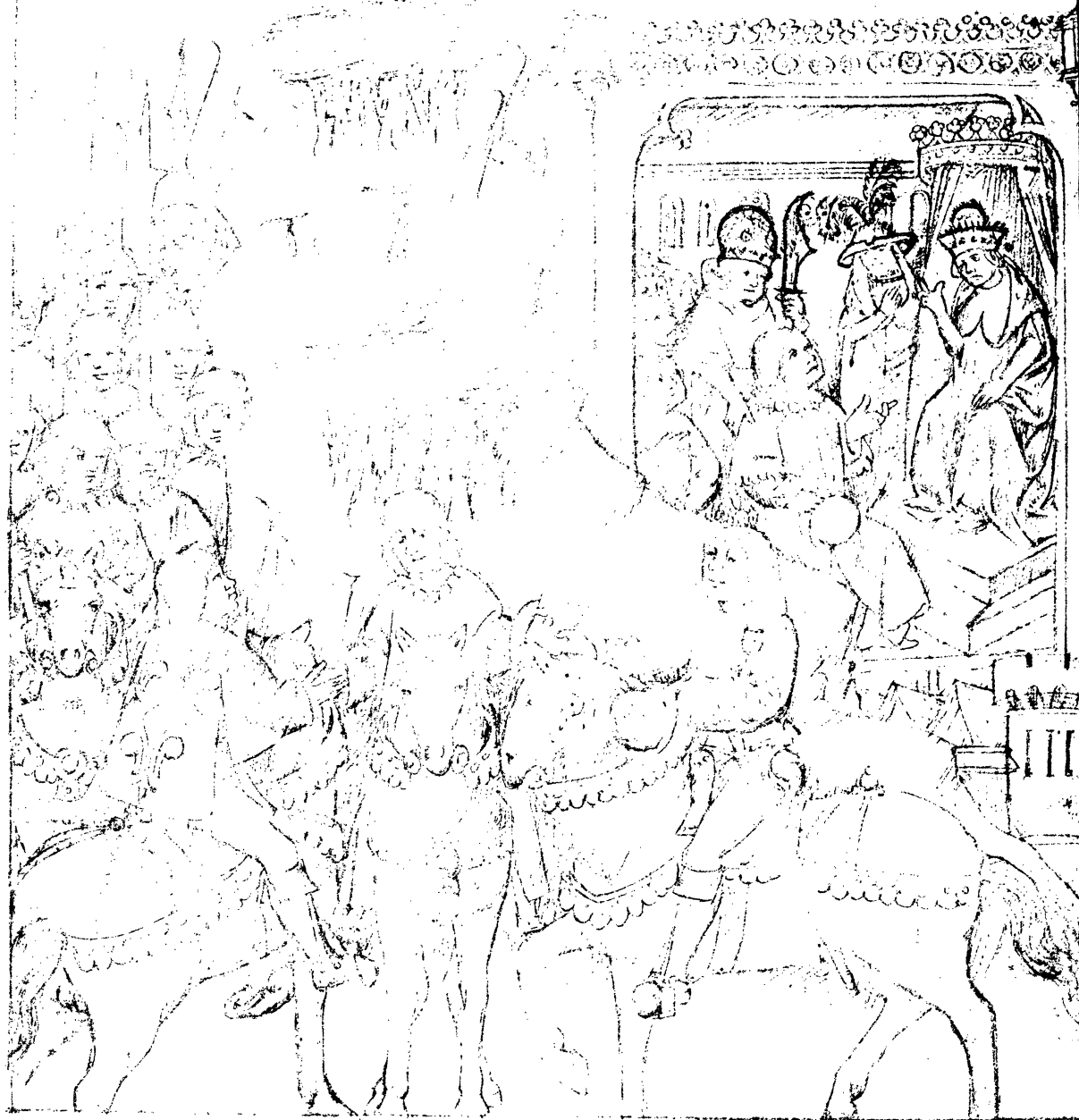
XIII [7] Here shewes howe at his departyng from Fraunce into Lum-  
 bardy, the frenche herawde richely rewarded and licenced:  
 In shorte space after come a nother herowde to Erle Ric-  
 hard, sent fron Sir Pandolf Malatete or Malet with lettres  
 of chalenge. to do certeyn poyntes of Armes with hym at  
 Verona at a certeyn day assigned for the ordre of the Garter/  
 To the which chalenge to be doon before Sir Galeot of  
 Mantua: Erle Richard gladly agreed/ And after he hadde  
 doon his pilgremage at Rome, he retorned to Verona/ where  
 he & his chalenger Sir Pandolf shulde first Just, then go to  
 gedres with axes after with armyng swerdes and last with  
 sharpe daggers.

Two scenes are shown in this picture. In the first, which takes up the more space, Earl Richard is seen sitting on horseback at the head of his mounted company between the French herald, with whom he is shaking hands and bidding farewell, and the second herald who is handing in his master's letter of challenge. The contrast between the French herald in his armored tabard and the herald from Malatesta, in travelling dress with the small shield on his breast denoting his office, is interesting.

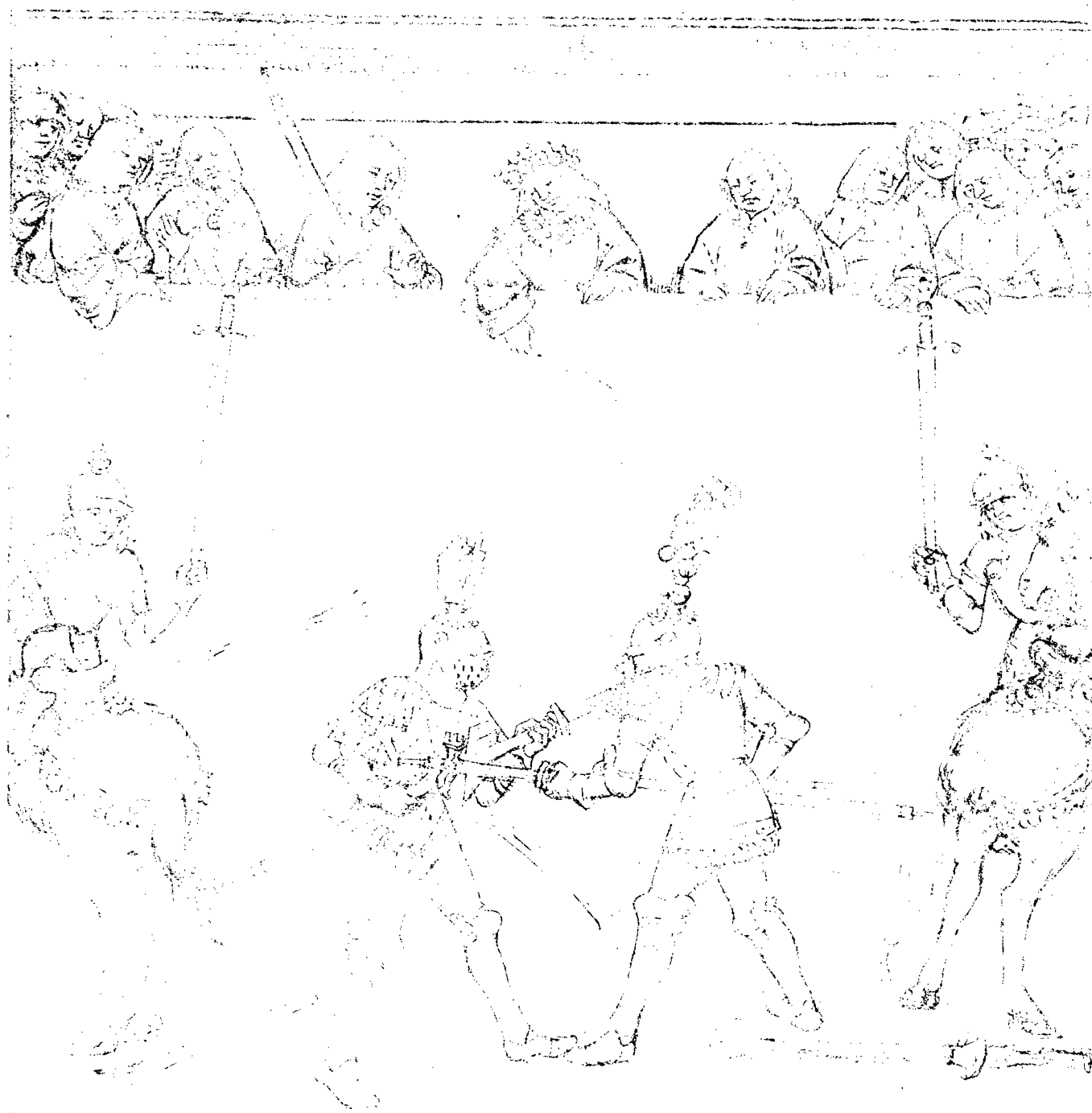
In the second and smaller scene, Earl Richard and his company are being presented by a bishop in academical dress with mitre and crosier to the Pope, who is sitting within a canopied tent or pavilion. On the Pope's right hand stands a cardinal. Some stupid person has subsequently converted the Pope's tiara into a hat of estate, and added two large plumes to the cardinal's hat; the bishop's mitre has also been turned into a headpiece and his crosier into a halberd.

[H]

Here shewes howe at his departing from France into Lombardy the frenche  
 herolde waschely retharded and licenced: In shorte space after come a wolfe  
 herolde to Ede Richard sent from fraunce by Pandolf Malatesta or Malat  
 w<sup>th</sup> lres of challenge to do certeyn poyntes of Rome w<sup>th</sup> hym at Veron  
 at a cetyen day assygned for the orde of the Garter / fo the which challenge  
 to be doen before s<sup>r</sup> Gylcot of Mantua: Ede Richard gladly agreed And  
 after he hadde don his pilgrymage at Rome he returned to Veron / w<sup>th</sup> s<sup>r</sup>  
 he & his chalsenger s<sup>r</sup> Pandolf shul d<sup>e</sup> t<sup>h</sup> first Just then ye to gedres w<sup>th</sup> agos  
 after w<sup>th</sup> arming p<sup>er</sup>celes and last w<sup>th</sup> sharpe daggers



To the same place and day assumed resorting thither at the Countes of Randolf entered the  
 place. w<sup>ch</sup> speere been before hym. Then thence w<sup>ch</sup> speere to thier. Richard w<sup>ch</sup> signally  
 finished: after went they to wedde w<sup>ch</sup> ap<sup>er</sup> and if the lord Gualter had been the  
 former could have: of Randolf fore wounded in the lyfte shulder had been  
 utterly shynne in the felde.



XIV [7b] Howe atte place and day assigned, resortyng thidre all the Contre, Sir Pandolf entred the place. ix speres born before hym. Then thacte of speres to therle Richard worshipfully finisshed: after went they to gedre with axes/ and if the lorde Galaot hadde nat the sonner cried peas: Sir Pandolf sore wounded on the lifte shuldre, hadde been utterly slayne in the felde.

This plate gives a fine illustration of a foot combat *en champs clos*, between the Earl and Sir Pandolf Malatesta at Verona. This fight took place before Sir Galaot of Mantua who is seen with other spectators in the large stand at the top. Sir Galaot holds in his hand the staff or warder\* which he was ready to throw down when the fight became likely to end with the death of one of the combatants. These latter are in complete armour, the Earl wearing his armored tabard over all and his bascinet surmounted with the crest of the bear and ragged staff. Each combatant holds a *bec de faucon* with its roundel to protect the forward hand, and the Earl has just "sore wounded" Sir Pandolf on his left shoulder. Strutt's illustration of this plate is unfortunately very incorrect in this part. It is clear that the encounter with spears has already taken place, and the armed squires or attendants stand ready with horses and swords held by the point, to assist the principals when the axe

fighting is finished. Sir Pandolf has a jewelled ostrich feather with smaller feathers around it for a crest. His dagger is not seen but the Earl's hangs at his right hip ready for use. It seems impossible for Sir Pandolf at least, to have mounted a horse with the "tonlet" or skirt of narrow lames of metal which he wears over a shirt or skirt of chain mail, but this is probably the artist's way of showing as much as he could in one group.

The original drawing has been much spoiled by some one attempting to show blood from the wound and so obliterating part of the Earl's axe; still the maul at the back of the axe can be seen in front of Pandolf's visor. The drawing is a very spirited one and may be compared with one in Douce MS. 271 engraved in Black's Illustrations of Ancient State and Chivalry, Roxburghe Club, 1840. In some places an arrow was used as a warder, and many portraits of the Duke of Burgundy show him holding one.

[D]

\* See Richard II. act 1 sc. 3

XV [8] Howe Erle Richard come to Venise and was Inned at Seynt Georges and was right worshipfully resceived of the Duc and lordes of Venise/ and many Roial presentes hadde he there geven hym/ And moche the rather for the greet lawde they herde was geven hym at Verona.

This view of Venice is quite conventional and there is no idea of the island position of the town. Behind it appears the Earl's ship with its long pennon sown with ragged staves.

The Duke, who is grasping Earl Richard by the hand and attended by his swordbearer and others, wears one of those highly or-

namented baldricks so often seen in manuscripts of this period, but the ducal cap so peculiar a feature of Venetian costume is not hinted at. Behind the Earl is a page, with his master's cognisance on his breast, holding his horse, and in rear is the rest of the Earl's company on foot. [H and D]

208  
Honor Erie Richard come to Venice and was named at Saint George  
and was right worshipfull. assisted of the Duke & ladies of Venice  
and many kind presents hadde he there given hym and meche the  
rather for the great litle they herde was given hym at Verona



*Here shewes howe Erie Richard thus worthely assisted by the Naturall  
 Deputie at first/ and licenced to continue in due forme w<sup>th</sup> the hitherto people  
 and specially w<sup>th</sup> the most astate if the cause required and howe w<sup>th</sup> them  
 he shulde be embraced*





XVI [8b] Here shewes howe Erle Richard was worthely resceived by the Patriarkes depute at Jerusalem/ and licenced to commune in deu fourme with the hethen people and specially with the greet astates if the caus required/ and howe with them he shulde be demeaned.

In this picture Earl Richard has just landed from his ship, and attended by his company bearing many varieties of staff weapons, is being received by the Patriarch's deputy, who grasps him warmly by the hand. The Earl wears a long gown with fringed or slitted edges and a rich collar round his neck.

The deputy has a long gown and tippet, and holds the patriarchal two-barred cross. He is shown attended by a company of ecclesiastics and as having just come forth from a richly canopied doorway or gatehouse.

[H]

XVII [9] Here shewes howe he offered in Jherusalem at our lordes sepulcre/ and his Armes were set up on the north side of the Temple and there they remayned many yeres after, as pilgrymes that longe after come thens reported.

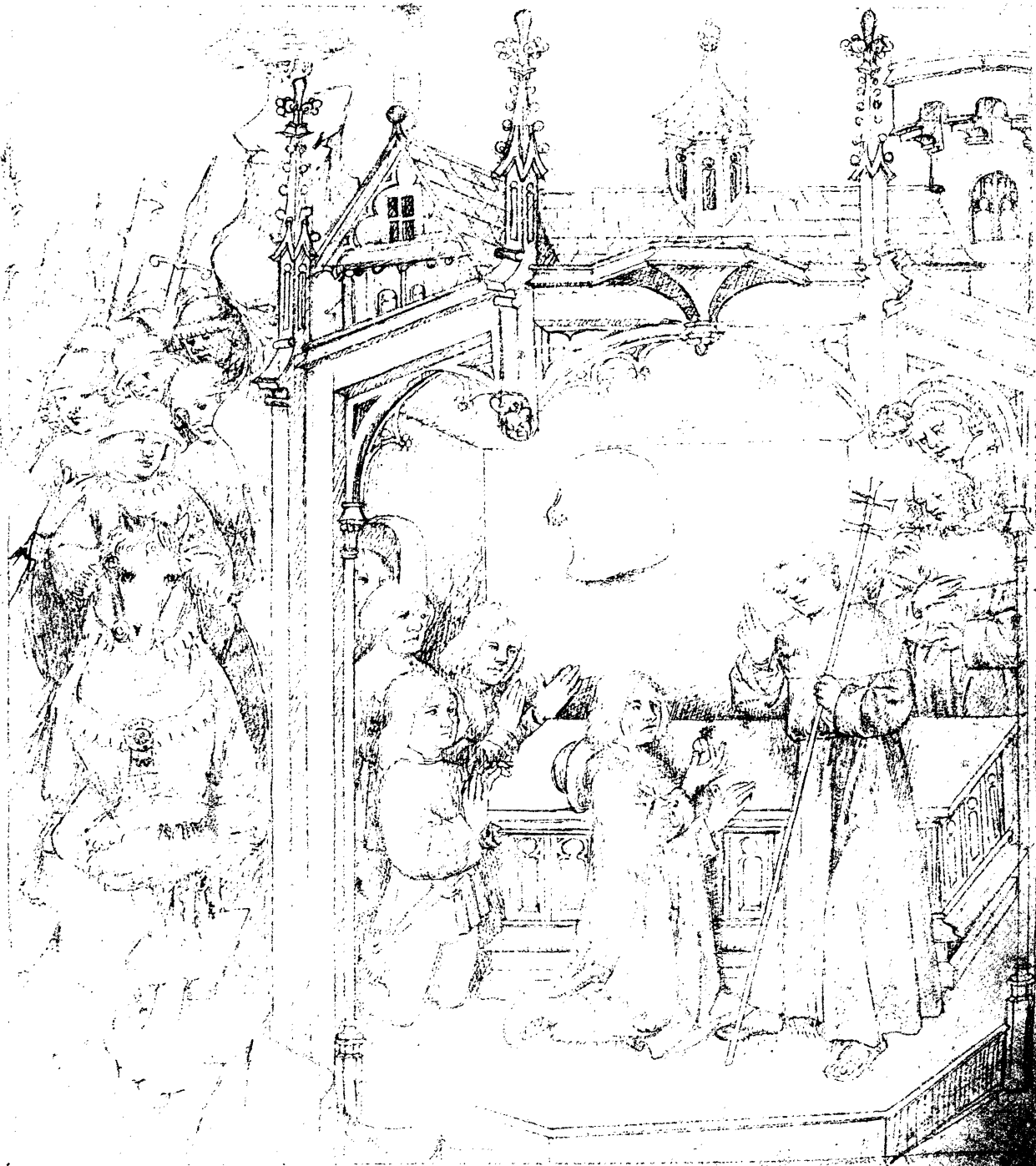
The church of the Holy Sepulchre is here conventionally shown as a hall surmounted by a lantern, with the side removed to reveal the scene within. The Earl is kneeling beside a flat tomb with panelled sides, clad in a long robe and with his hat hanging behind his shoulders, presenting an offering of money to the Patriarch who stands before him with his cross in the left hand and

the right upraised. Above the tomb is his shield which the Earl offers up as evidence of his visit to the Sepulchre of the Lord.

Behind the patriarch are two other figures, vested like him in girded gowns and tippets, and behind the Earl kneel several of his company. The rest await him without, sitting on their horses.

[H]

209  
The shewes holbe he offered in Thelm at our lordes sepulchre/ and his armes  
were set up on the north side of the temple and there they remayned many  
yeres after/ as pilgrymmes that longe after come thous reported



Here sheweth howe the Sultan a noble lord the Soldane lieutenant that tyme  
being at Ibel hearing that Erle Richard was there and that he was hymself  
of blood descended of noble King of Marston whose life they hadde there in  
tokes of the language he was woful of hym and w<sup>th</sup> greet honour  
respected hym and desired hym a lye manner to dyne w<sup>th</sup> hym in his ston  
place And Erle Richard ful mannerly behavynge hym granted lord  
Sultan to come for his pleasure



XVIII [9b] Here shewes howe Sir Baltirdam a noble lorde the Soldans lieutenaunt that tyme beyng at Jerusalem heryng that Erle Richard was there and that he was lynyally of blode descended of nole Sir Gy of Warrewik whoes lif they hadde there in bokes of their langage; he was ioyful of hym and with greet honoure resceived hym/ and desired hym and his mayny to dyne with hym in his owne place/ And Erle Richard ful manerly behavyng hym; graunted lorde Baltirdam to come for his pleasir.

Issuing from a stately gateway is Sir Baltirdam, attended by his swordbearer and others, and grasping by the hand Earl Richard who stands cap in hand at the head of his company. Sir Baltirdam is a bearded and venerable figure, wearing a turban and long gown, and is girded with a scimitar. His

companions are also bearded elderly men in gowns and turbans. The swordbearer has likewise a turban but is clad in a closely fitting tunic and tight hose. The Earl wears a long gown and has a rich collar about his neck.

[H]

XIX [10] Here shewes howe Sir Baltirdam at that dyner in his owne place set first Erle Richardes Chapelleyn in the chief place/ and next hym Erle Richard/ he hym self beyng as marchall/ and after dyner rewarded his men with silkes and clothes of golde/ And to Erle Richard he gave iij precious stones of greet valure/ And in secrete wise tolde hym. that in his hert thowe he durst nat utter his concept: yet he feithfully beleved as we do. Rehersyng by ordre the articles of our feith:

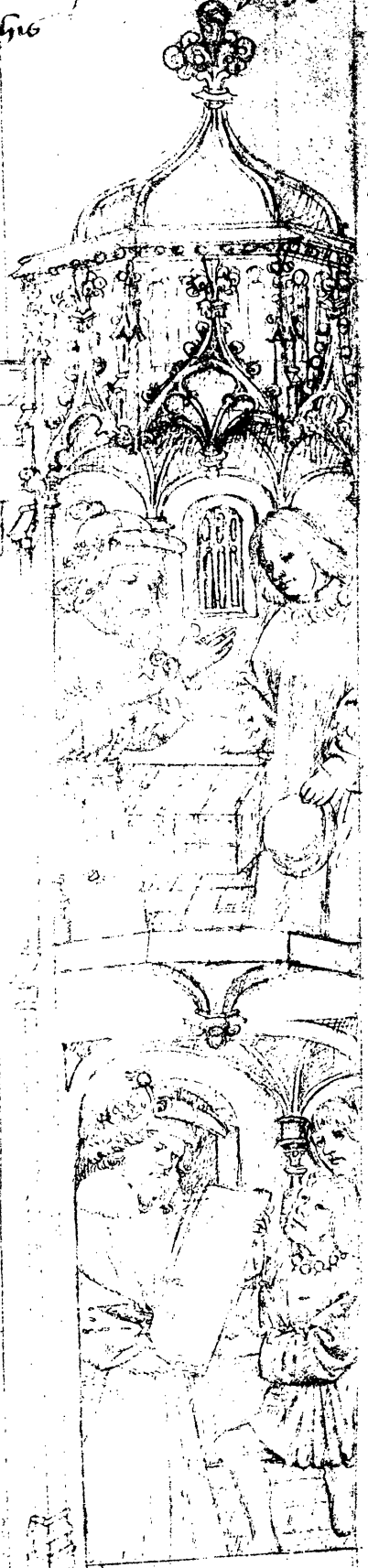
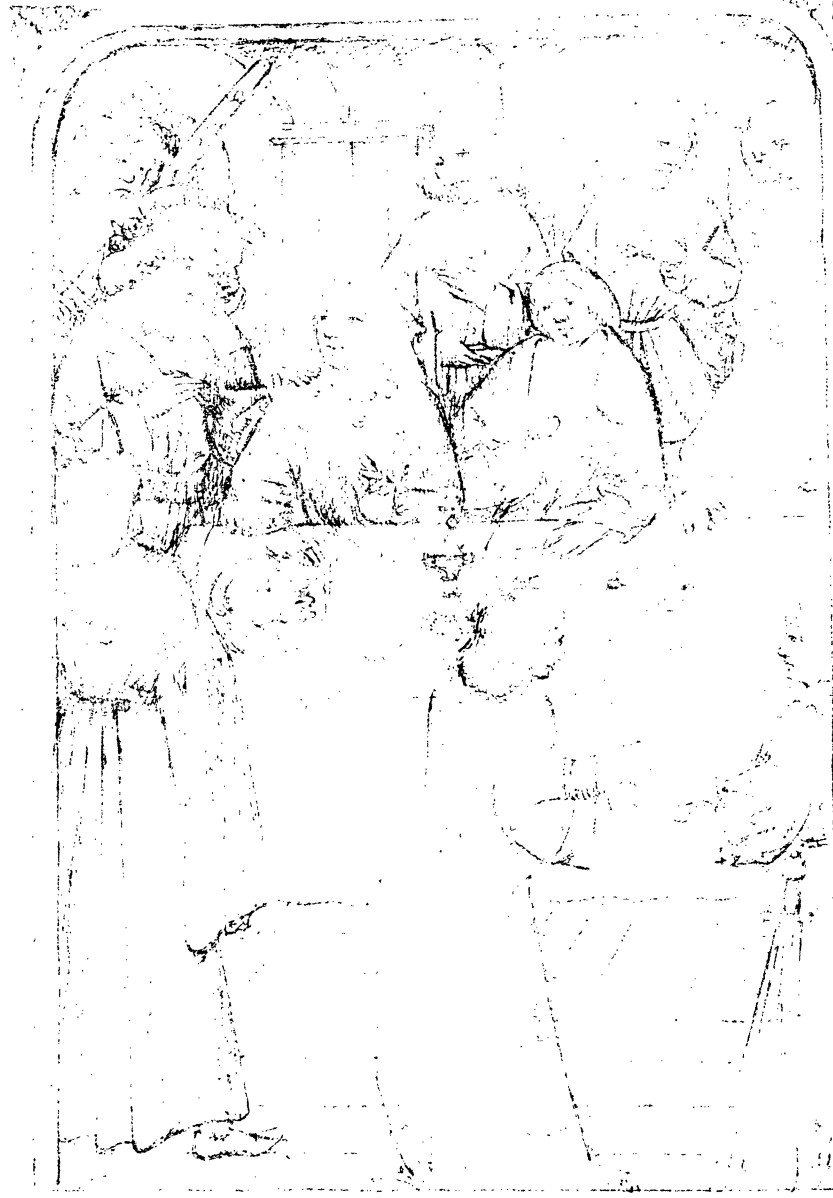
In this spirited drawing are shown in separate pictures the three incidents described in the rubric. In the first and largest is depicted the dinner. Behind the table, on which appear the rich standing salt and dishes of fowls, sit in order Earl Richard, his chaplain, and a third figure, each with an attendant standing behind him. Sir Baltirdam is attended by his swordbearer, but stands with true oriental politeness at the end of the table, with his left hand on the Earl's shoulder, and in his right the marshal's rod. In the foreground are the serjeant-carver, and two other esquires holding a covered dish.

Earl Richard is bareheaded with a rich collar about his neck; his chaplain wears a long sleeved gown and a tippet across his shoulders.\* Behind the table is a coved canopy.

The lower of the two smaller pictures represents the venerable and turbaned Sir Baltirdam handing silks and clothes of gold to the members of the Earl's company. In the upper of the smaller pictures Sir Baltirdam is handing to the Earl, who stands bareheaded with cap in hand before him, a cluster of three precious stones, which have evidently been taken from the iron-bound chest upon the floor. [H]

Cf. the brass of John Yslyngton at Cley, Norfolk.

There shewes howe *Richard* at that tyme in his chynce place set first *Edm*  
*Richard* chapelain in the chief place and next hym *Edm* *Richard* / *Edm* hym  
self being as marshall and after tyme rewarded his  
men w<sup>th</sup> silke and clothes of golde And to *Edm* *Richard*  
he gave in pious stones of great value And in  
secrets wise tolde hym that in his heart thow he  
durst not utter his concept yet he faithfullly beleved  
as we do. Rherfory by order the articles of our  
fett<sup>r</sup>



Here shewes howe on the morn Erie Richard bested þe Zalturdams men  
 and gave them largely of englyssh clothe to away them in his land after now  
 segrewe bothe scarlet and other clothe of colour; thus doen and by a spye  
 shewed to þe Zalturdams he came to Erie Richard and said he woulde  
 be of his libertei and marchant of his land. This þe Zalturdams was  
 cunning in many languages Erie Richard gave hym then a gylbus of  
 blakke yuke furred and after dyner they hadde greet communycacion to godres





XX [10b] Here shewes/ howe on the morn Erle Richard feested Sir Baltirdams men and gave them largely of englishe clothe to array them in his livere after their degrees bothe scarlet and other cloth of colour. this doon and by a spye shewed to Sir Baltirdam: he come to Erle Richard and seide he wolde be of his liverey and marchal of his hall. This Sir Baltirdam was cunning in many langages/ Erle Richard gave hym then a gowne of blakke puke furred and after dyner they hadde greet communycacion to gedre.

The figures of the Soldan's companions seated at table shows the persistence of Eastern dress, which with their turbans might pass for that of Afghans of to-day.

It is difficult to say what *puke* was but we may judge by a payment in the Wardrobe accounts of Edward IV. "for making and lynning of vj pair of hosen of puke lyned with cloth."

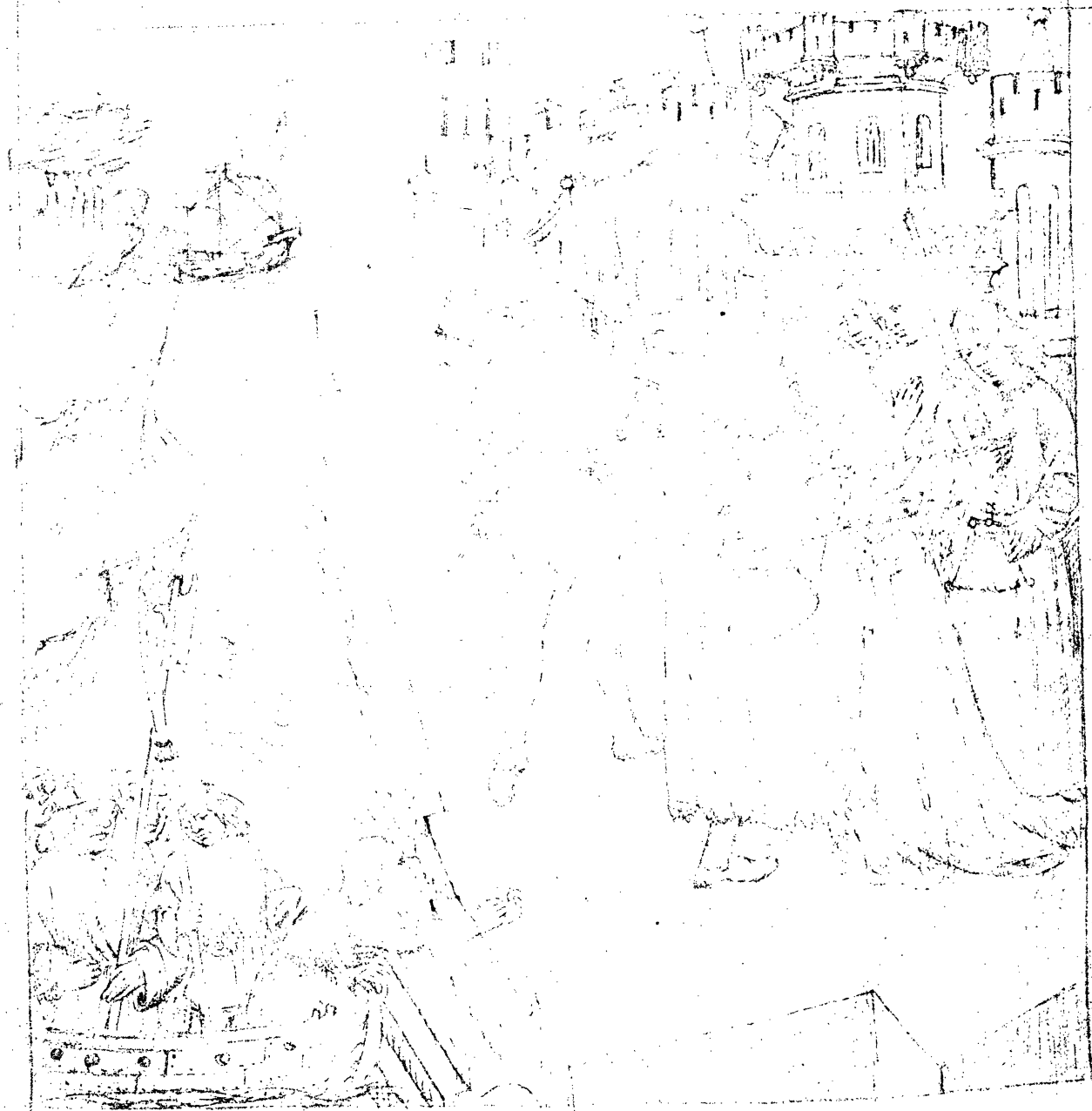
The contrast of the Earl's attendant's sword with the "swerde like Semeterie of Turkey" as Hall describes the Stradiots, is interesting. Horman in his *Vulgaria* (1519) says "a hoked Baslarde is a perelse wepon with the Turkes". [D]

XXI [ I I ] Howe Erle Richard came ageyn to Venus And there was  
 worthily resceived of the Duke and other lordes bothe  
 sp[irit]uel & temp[or]el And al the Citee gave lovyng to  
 God. that he hadde so wele and prosperously spedde in  
 his Joʒney to the holy londe.

The Doge, richly attired and wearing a coronet, and attended by his swordbearer and two other nobles, is here shown embracing Earl Richard, who is habited in the ragged garb of a pilgrim, while wearing a rich collar. By him stands a tall attendant holding a glave with a crossguard and a box of luggage

or jewels. The background represents a walled city with a stately gatehouse. On the left is an arm of the sea with the Earl's ship, and in base is the boat from which he has just landed, containing four armed men and a shipman who is holding on to a ringbolt at the top of the landing steps. [H]

¶ The Erie Richard came again to Dennis and there was worthily reſpected  
of the Duke & other lordes both ſpoken & ſung of and al the ſires made  
bolynus to ſay that he hadde ſo well and proſperouſly ſpedde in his journey  
to the holy lande



These sheweth howe the Vicar of the Isle of Wight from Venice like his Venetian fellowes and  
 Spruce Westvales and other coaste of Almaine toward England by such a voyage as his Ancestors  
 hadde labored in and specially the Thomas his manifestes. that in warrs hadde taken  
 the kynge son of Lettowre and brought him into England And cryed him at London  
 naming him after hym self Thomas And in this summe the Kynge gave  
 hym great worship in many townes and other full of wode



XXII [11b] Here sheweth howe Erle Richard from Venuse toke his wey to Russy Lettowe Poleyn and Spruse Westvale and other coostes of Almayn toward Englund by suche Coostes as his Auncestry hadde labored in/ and specially Erle Thomas his grauntfadre. that in warre hadde taken the Kynges son of Lettowe and brought hym into Englund And cristened hym at London namyng hym after hym self Thomas/ And in this Journey Erle Richard gate hym greet worship at many turnamentes and other faites of werre.

This plate shows us a tourney as distinct from the jousts on Plates v, xxix--xxx, xxxiv.

There are but four knights engaged and the whole group reminds one of a similar representation in Douce MS. 271.

The Earl of Warwick on the spectator's left bears the crest of the bear and ragged staff, his partner has a winged dragon for crest and one of his opponents a "bush" of jewelled feathers. The other opponent has just had his crest displaced by a sword blow of the Earl. The horses all have crinets and

chamfrons, and trappers of various designs.

The spectators, only six in number, are all bareheaded except one, apparently the judge, who wears a felt hat with a large jewel in the upturned brim and a collar of jewels round his neck. The Earl and his partner wear brigandines with sleeves of plate and shirts of mail, while the opponents apparently wear cuirasses. All wear bascinets with visors having large breathing holes; and the swords are pointless as they were worn in the tourney.

[D]

XXIII [12] Here sheweth. howe after the cummyng home of Erle Richard from the holy lande/ Henry the V<sup>th</sup> then being kyng of Englonde was secretly enfourmed of a prevey and sodeyn Insurreccion of traiterous heretikes. which sodenly by myght purposed to have taken & kept the kyng undre their rule & subieccion/ and after by his auctorite to have destroyed the Church of Englonde/ and to slege the p[re]lates. and distribute their possessions ayenst the hono<sup>r</sup> of God/ after their indiscrete advises and pleasirs.

Two views are shown in this picture: the Earl, still in his pilgrim's garb, landing from a boat on the edge of a wood; and an inner chamber with King Henry V, crowned and in his parliament robes, attended by his swordbearer and four other nobles, receiving

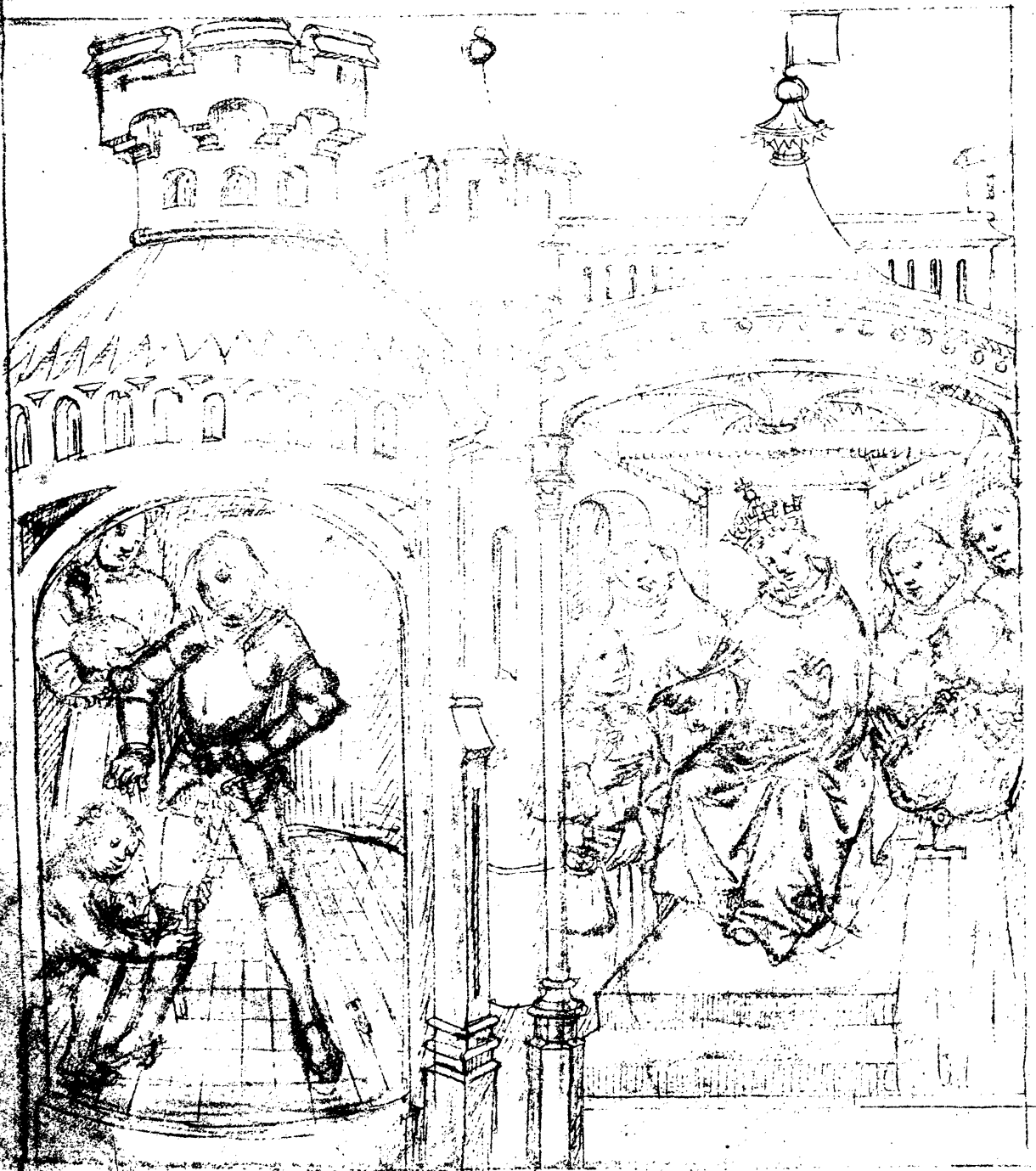
a sealed letter, not apparently from the Earl, but from a servant who tends in on bended knee. The King is seated under a traverse. In the background is Earl Richard's ship, with his ragged-staff badge upon the fighting top. [H]

3) Vere sheweth. howe after the cummyng home of Ede Richard from the holy lande  
 hein the 6<sup>th</sup> of June being King of England, was secretly enformed of a pceden and  
 fulm fufuracoun of traitorous heretikes, which sould by myght purposed to have  
 taken & kept the King vnder theu into a subreccion, and after by his auenture to have  
 destroyed the church of England, and to steale the plate, and distribute theu possessions  
 amongst theu of god after theu indybetes advises and pleasurs.

212



Here sheweth how this brave noble young lord the 6<sup>th</sup> opened this  
 matter to the lordes of his Council Sir Richard then began to shew what  
 for the accomplishment of the king's cause: please them to send him self  
 in to his chamber, and full of wisdom, in good consideration and private  
 advised him self to the full meaning of the said business.





XXIV [12b] Here sheweth howe this victorious & noble prynce Kyng Henr' the V<sup>th</sup> oponed this matier to the lordes of his Counseel/ Erle Richard then being present/ which for thaccomplissment of the Kynges entent & pleasir therin dressed hym self in to his harneys/ and ful coragiously w<sup>t</sup> good circumspeccion and foresight avauused hym self to the subdewyng of the said traitours & here-tikes.

In the right hand of the two pictures here shown the King, in his crown and parliament robes, is sitting under a traverse within a chamber with a vaulted ceiling, discussing with Earl Richard and four other lords who stand about him, the matter referred to in the rubric.

In the left hand picture the Earl is seen being armed, but it is rather peculiar that it is the right leg which is being attended to. It is known that in general the arming of a

knight began at the feet and so upward, but this may merely represent an after adjustment of the greave. The upright neck guards often wrongly called pasguards are here seen on the Earl's armour. The earliest representation of such defences is in the Bedford Missal executed before Christmas 1430 when that book was given to Henry VI. by the Countess of Bedford. The attendant behind bears the Earl's bascinet with the usual crest.

[H and D]

XXV [13] Howe Erle Richard after he hadde scowred the see. was made Capteyn of Caleyys/ where he ful notably gwyded al thynges undre his governaunce And when he hadde seen al his londes & sette al thyng in dewe ordre: ye yode to Caleyys where he was reuerently resceived w<sup>t</sup> precession, etc.

The scene here represented shows the King, Henry V., crowned and in his parliament robes, sitting under a traverse within a chamber with vaulted ceiling, and attended by his swordbearer and another lord. Before him kneels Earl Richard, receiving the letters patent of his appointment as Captain of Calais, from the Lord Chancellor, Henry Beaufort, Bishop of Winchester, who stands on the King's right in mitre and academical habit. Outside kneel the Earl's attendants, clad in cuirasses and shirts of mail, but without other armour or head defences. The small buckler is carried as usual on the sword hilt,

and is ornamented with embossed designs and nail heads. On the breast the men bear the badge of the ragged staff but as showing a freedom greater than usual in English heraldry, the badges point to the right shoulder whereas in plates 15 and 26, the upper end of the ragged staff is toward the left shoulder.

The Earl wears a long gown with a rich baldric with pendants and a large jewel, and has his sword at his side.

The vessels in the background have streamers displaying the ragged staff alone and in one case with the bear.

[H and D]

24  
The Erie Richard after he hadde stolned the  
see. was made captein of Calens where  
he ful notably gladdid al thinge under his  
gouernance And when he hadde seen al his londes  
e soke al thinge in this world he yode to  
Calens where he was richly kept  
w<sup>th</sup> his men &c



Duke Erle & clark after he hadde seen his lundes, & set at thyng in an oddre  
 hevyng of a great gadering in ffraunce, in affuete at he was captayn of & althow  
 he had hym thider hastily, and was there woithly rewarded And when that he  
 herd that the gadering in ffraunce was put appoynted to come to  
 Calys he couth in his mynde to do so and nathe forye of  
 Wherupon he was paynt in pabyss in an eyn pabyss  
 the first knyght was the end of a bedstok w<sup>th</sup> a myr of gold  
 the second knyght called pe myr knyght w<sup>th</sup> a blacke square  
 shilde be red to fyt w<sup>th</sup> an knyght of ffraunce by co<sup>st</sup>  
 shilde shilde be of p<sup>er</sup>mynde And that knyght he was

come to  
 thevuler  
 lady  
 on his life  
 And he  
 and y  
 sealed



XXVI [13b] Howe Erle Richard after he hadde seen his landes, & sette al thyng in deu ordre heryng of a greet gaderyng in Fraunce. in asmoche as he was capteyn of Calys: he hied hym thidre hastely. and was there worthely received/ And when that he herd that the gaderyng in Fraunce was nat appoynted to come to Caleys: he cast in his mynde to do some newe poynt of chevally. Wheruppon he lete paynt iij pavises & in every pavice a lady the first harpyng atte ende of a bedstede w<sup>t</sup> a grate of gold on her lifte sleve/ & her knyght called the grene knyght w<sup>t</sup> a blakke quarter And he shulde be redy to Just w<sup>t</sup> eny knyght of Fraunce xij co'ses and ij shildes shulde be of purviance/ And that knyghtes lettre was sealed

This long rubric extends over two pictures.

The first picture represents Earl Richard being "worthily received" outside the town of Calais, which figures conventionally treated in the background, with the Earl's ship in the harbour. The Earl, in full armour, but with bare head and hands, is kneeling on a cushion before a temporary altar and kissing a precious cross\* which is being held out to him by a

priest in surplice, amess, and cope who stands behind. With the priest are three other clerks in surplices (one of whom holds a processional cross), and a boy in cassock and surplice with a censer. In rear of the Earl kneel a number of his attendants, clad as in the last picture, but with their lord's ragged-staff badge in bend sinister instead of dexter. [H]

\* It will be seen that the lower end of the cross is socketed, so that it could set upon a staff for processions, or upon a base as an altar cross.

XXVII w<sup>t</sup> the seale of his Armes. the felde sylver a maunche gowlys.  
 [14] The second Pavys hadde a lady sitting at a covered borde.  
 worchyng perles/ and on her sleve was tached a glove of plate/  
 And her knyght was called Chevaler vert/ And his lettre was  
 sealed w<sup>t</sup> the Armes. the felde sylver and ij barres of gowles/  
 And he must just xv courses and that shulde be ij sadilles of  
 choyes/ The iij<sup>de</sup> pavys a lady sitting in a gardeyn makynge a  
 Chapellet/ And on her sleve, a poleyn w<sup>t</sup> a Rivet/ her knyght  
 was called Chivaler attendant/ And he & his felowe must renne  
 x cours w<sup>t</sup> sharpe speres & w<sup>t</sup>out sheldys/ his lettre was sealed  
 w<sup>t</sup> golde & gowles quarte a bordour of vere/\* thies lettres were  
 sent to the kynges Coort of Fraunce And a noon other iij  
 frenche knyghtes received them & graunted their felowes to  
 mete at day & place assigned.

This second picture apparently represents Earl Richard's herald in a coat of his lord's arms, presenting on bended knee to the President of the "Kynges Coort of Fraunce" the three letters of challenge sealed respectively with a maunch, two bars, and four quarters with a border of vair. The herald wears long hose and riding boots with spurs, and a jerkin under his coat of arms, and holds his cap in his left hand. With his right he is handing in the third letter. The president is seated, within a recess, on a canopied seat set upon three steps, and wears a hat of estate and a long gown with loose sleeves and has about his neck a rich gold collar with pendant jewel. In his right hand is the first of the letters, and in his left the second, which he is handing to an attendant lord. On the president's right stand the swordbearer, in a long

gown with a large pouch hung from the girdle, and two other lords. Above the recess in which the president sits are fixed the three pavises which Earl Richard "lete paynt", and on the right of the picture is the herald riding away after delivering his letters. The artist has not been able, on the small scale to which the pavises are drawn, to show very clearly the grate on the first or the poleyn with a rivet in the third. The term "poleyn" for knee-cop occurs often in inventories. The "rivet" is an early appearance of the term for a suit (from *revetir* to clothe) so often used in the 16th century with Almayn, that is a suit of German armour.† The form of the pavises closely resembles that of the shields on the later brass of Sir Roger l'Est-range 1506, in Hunstanton church, Norfolk.

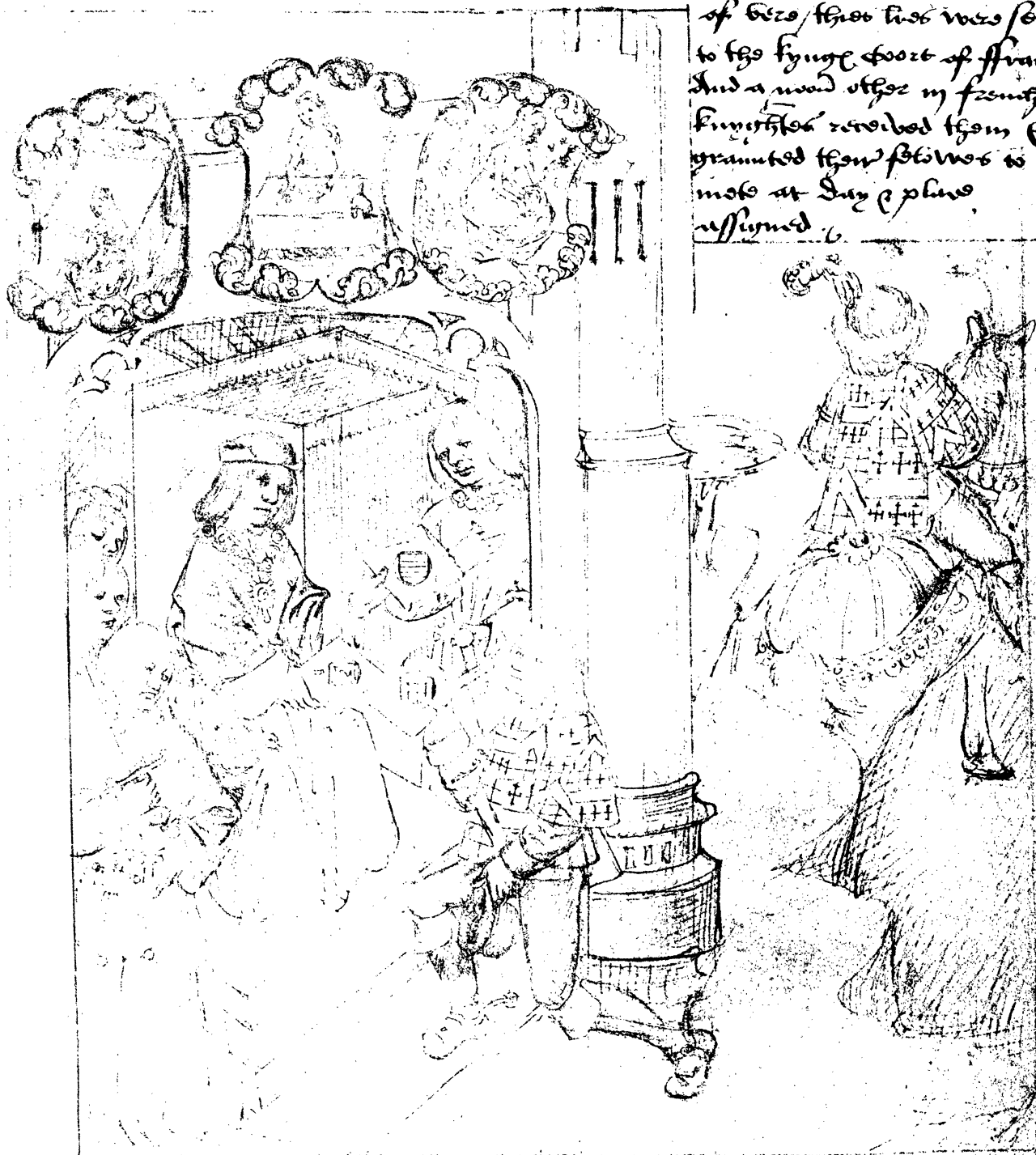
[H and D]

\* It is interesting to note the simple English blazon of the three arms described.

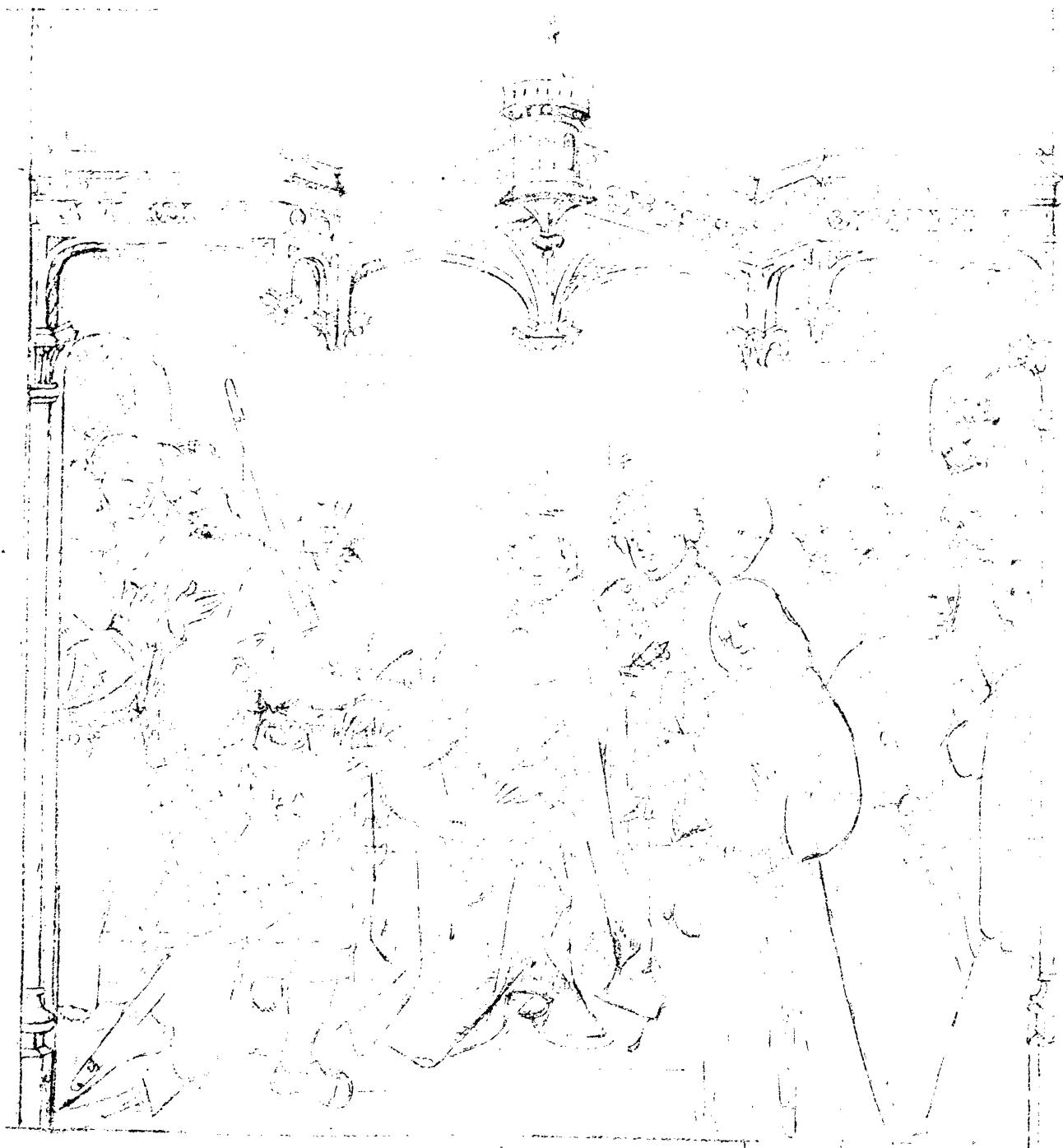
† See Hall's *Chronicle* 5th year of Henry VIII.

14  
 214  
 In the seile of his domes. the felle / yld a mynnys gylde. The second playe  
 had a lady sitting at a covered bed. Worshyping praye / and on her stow was luyed  
 a stone of praye / And her knyght was called the valer wite / And his lye was sealed  
 w<sup>th</sup> the domes. the felle fylke and y barres of golde / And he must just to comfyt  
 and that shulde be y fudiles of choyes / The y playe a lady sitting in a garden  
 making a chapellet / And on her stow. in polyn w<sup>th</sup> a kete / her knyght  
 was called the valer attendant / And he f<sup>r</sup> his felle must come to comfyt w<sup>th</sup> shynys  
 spere / w<sup>th</sup> out sheldys his lye was sealed w<sup>th</sup> golde & golde squares a bordon

of beo / thes lye was sent  
 to the kyng court of ffraunce  
 And a wood other in ffraunce  
 knyghtes received them &  
 grannted them felle w<sup>th</sup>  
 mote at day & place  
 assigned.



Here shewes howe as it is foud. after thise lres were receyved. To the first  
 applied hym self. a noble knyght / called s<sup>r</sup> Grand herbarvmer. thus called hym  
 self s<sup>r</sup> thevaler. to the seconde answered a famous knyght. s<sup>r</sup> hugh. livery  
 calling hym self le thevaler. and to the 3<sup>rd</sup>. agreed an excellent knyght  
 called s<sup>r</sup> Colard. ffynes. at a certeyn day and place assigned / that is  
 to say the 25<sup>th</sup> day of Crystmasse in a towne called the wylde hodge  
 of Gynne.





XXVIII Here shewes howe as it is said. afore thies lettres were receiv-  
[14b] ed: To the first applied hym self. a noble knyght j called Sir  
Gerard herbawines. that called hym self Sir Chevaler Rouge/  
to the secunde answered a famous knyght. Sir Hugh lavney  
callyng hym self le chivaler Blanke/ and to the iij<sup>de</sup> agreed an  
excellent knyght called Sir Colard Fynes/ at a certeyn day  
and place assigned/ that is to say/ the xij<sup>th</sup> day of Cristmasse  
in a lawnde called the parke hedge of Gynes.

The King of France, wearing his parliament robes and a crown of fleurs-de-lys (as distinguished from the English crown of crosses and fleurs-de-lys), is shown seated on a dais beneath a tester within a pavilion with decorated front\*. On his right hand stands his swordbearer, with a pouch hanging from the girdle of his long tunic, and a rich collar about his neck, and behind him are several courtiers. Behind the King on his left stands a curly headed man with a collar about his neck and apparently a penner and inkhorn in his hand, and a number of

other nobles and gentlemen, several of whom have swords suspended from rich baldrics.

One of them in a long fur-lined gown, like the man next him, stands in advance of the rest and is pointing with his finger to the bearer of Earl Richard's letters, who kneels upon one knee and presents them to Charles.

The Earl's herald wears a tabard of his master's arms, and is booted and spurred, and armed with a sword. The King is shown as having received two letters, which he has upon his knee under his left hand, and is taking a third from the herald. [H]

\* This is perhaps only a conventional way of showing the inside of a room.

XXIX Here shewes howe Erle Richard on the first day that was the  
 [15] xij<sup>th</sup> day of Cristmasse comyng to the felde his face covered/ a  
 bussh of Estrich fethres on his hede/ his horse trapped w<sup>t</sup> the  
 Armes of oon of his Auncestres the lorde Tony/ And at the  
 iij<sup>de</sup> cours he cast to the grounde at his spere poynt behynde  
 the horse taile: the knyght called le Cheveler Ruge/ And then  
 the Erle w<sup>t</sup> cloos visar. reto<sup>n</sup>ed unknownen to his Pavilyon/  
 And forthw<sup>t</sup> he sent to the said knyght a fair Courser.

This plate like No. 5 shows a joust, but here it is the Earl who is jousting at Guines with Sir Gerard Herbaumes, who called himself the Cheveler Ruge. The Earl, now Captain of Calais, is in full armour with "a bussh of Estrich fethres" as a crest, and on the trapper of his horse are the arms, *silver a manche gules*, of one of his ancestors the Lord Tony, twice repeated. The horse has as usual a crinet and chamfron of metal with a ball on the crupper, such as is seen in the Heralds' College Tournament Roll of 1511. The Earl has on his left shoulder the sort of metal shield called a *manteau d'armes*. We are told that the Cheveler Ruge was at the third course cast to ground behind the horse tail, but afterwards received from the Earl a fair courser. The Cheveler's lance of which he has lost hold shows the vamplate to protect the hand

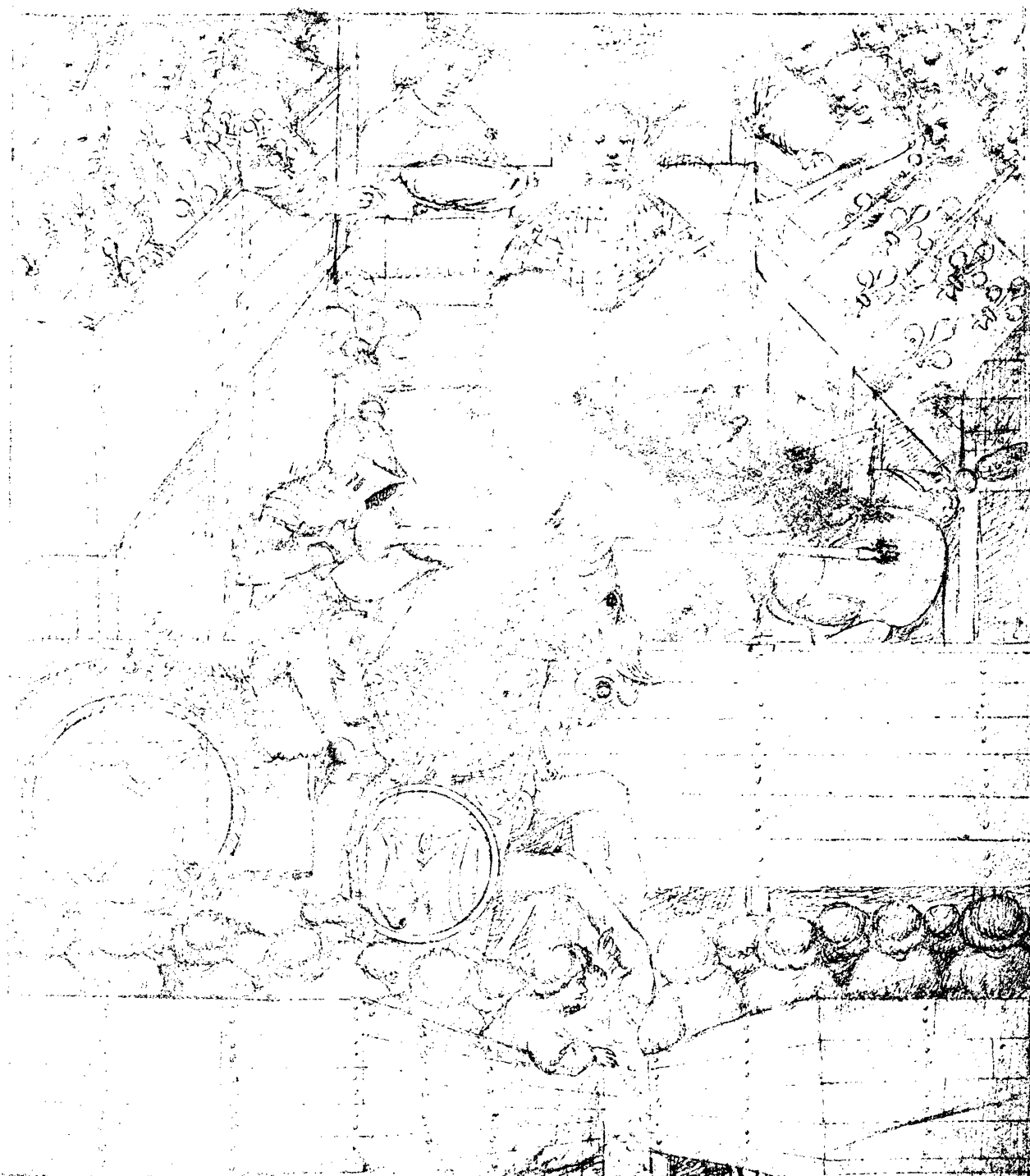
and also the burre or ring with small teeth which, holding in the wooden block in the lance rest, distributed the shock of encounter over the whole body of the jouster, instead of bringing the strain on the wrist.

In the middle stand is seen the King of France and below and in front of him stands the Earl's herald in his tabard of arms and holding in either hand a *manteau d'armes*. On the left in a gallery are the French princes in their armoured tabards, and in the gallery on the right are spectators and French trumpeters, the trumpets having banners of France ancient.

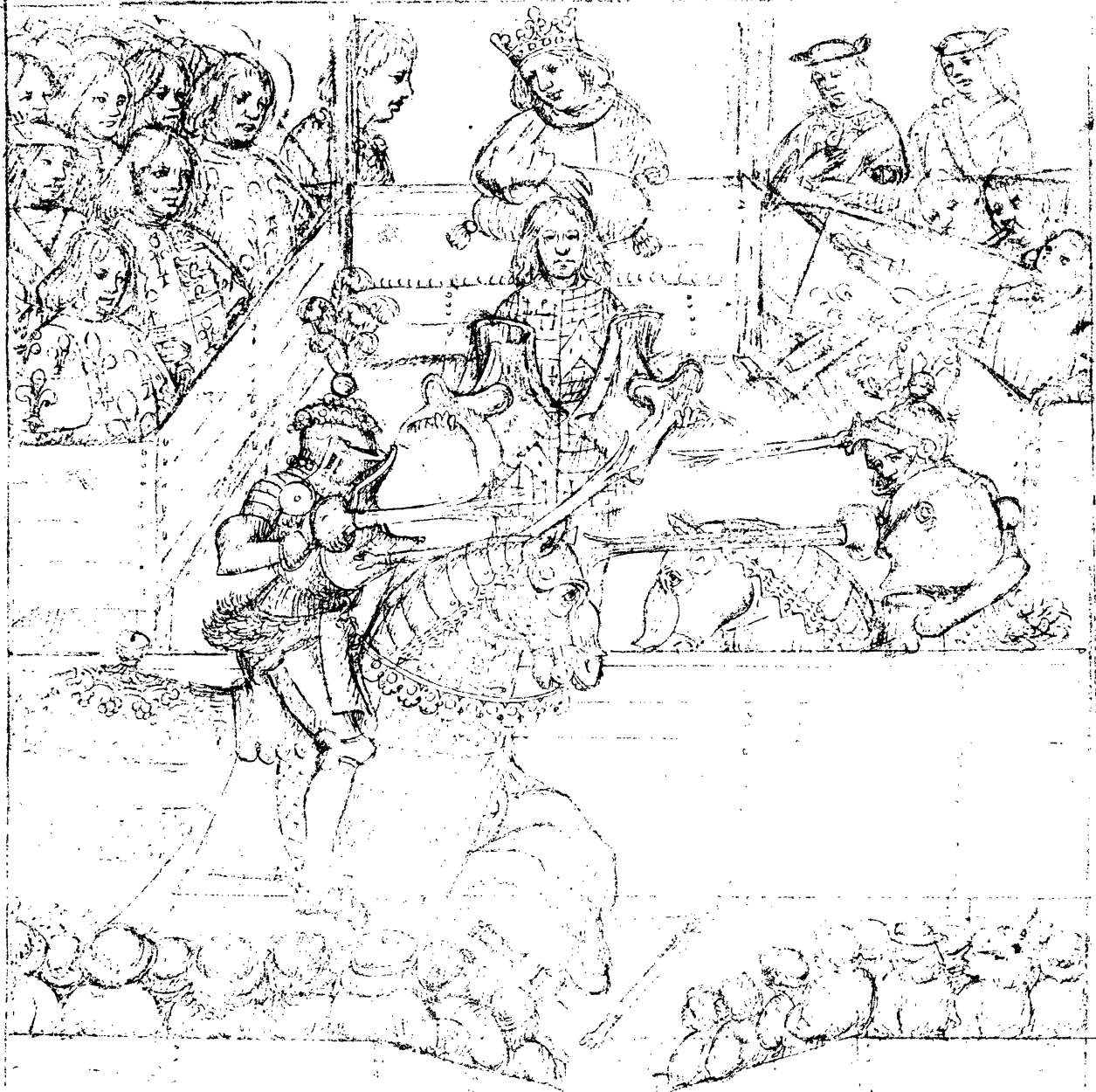
At the foot of the picture are two stands for spectators. The Earl has in addition to his armour, the extra protective piece for the left side of his helmet, known as the haute piece.

[D]

Here shewes howe Erie Richard on the first day that was the day of Ensmashe  
comming to the feld his face coude a bussh of Esprich fethers on his hede / his horse  
leaped w<sup>th</sup> the arrow of coe of his duncester the lord Tomy And at the my come  
he cast to the ground at his speer point behynde the horse tude / the knyght called  
a shewer Tyme And then the feld w<sup>th</sup> lowe vifar: retourned subdued to his  
adulphou And forthw<sup>th</sup> he came to the fard knyght a faw founser



Nowe Erle Richard the second day came into the felde that is to say the morning  
 after the vij<sup>th</sup> day his visor cloos a thaplet on his basnet and a tuft of esler,  
 fettes alofte, his horse trapped w<sup>th</sup> his armes of hamstape silid y barrys of golde  
 and three mettes w<sup>th</sup> hym. the black knyght and they ran to gyde and the  
 Erle smote vp his visor thur a brake his besaigues and other harnays all  
 his apparails fared and so w<sup>th</sup> the batoon and hym self unknotten rode to his  
 pavilion agayn and sent to this black knyght & hugh salween a word  
 tompes.



XXX [15b] Howe Erle Richard the second day came into the felde/  
 that is to sey the morowe after the xij<sup>th</sup> day his visar cloos/  
 a Chaplet on his basnet/ and a tuſte of eſtrich fethres a-  
 lofte/ his hors trapped w<sup>t</sup> his armes of Hamſlape ſilver ij  
 barrys of gowlys and ther mette w<sup>t</sup> hym the blank knyght/  
 and they ran to gider/ and the Erle ſmote up his viſo<sup>r</sup> thries  
 & brake his beſagues and other harneys/ all his appaile  
 ſaved/ and ſo w<sup>t</sup> the victory and hym ſelf unknowen<sup>e</sup> rode to  
 his pavilion ageyn/ and ſent to this blank knyght Sir Hugh  
 Lawney a good Courſer.

Another picture of a joust, that which took place on the second day, when the Earl encountered the "blank knyght", Sir Hugh Lawney. On this occasion the Earl had his horſetrapper displaying the arms of Mauduit of Hanslope, *ſilver two bars gules*. On his helmet he wore a chaplet or orle with a tuft of oſtrich feathers. His armour was as on the firſt day. The Blank or White Knight has a creſt of a winged dragon and the attachment of his *manteau d'armes* by points is well ſhown. The Earl has broken his lance on the knight's head, and as we are told, he ſmote up his viſor thrice and brake his beſagues

and other harneys. The beſagues are, it is believed, the ſmall plates protecting the arm-pit, and are often ſeen on brasses of this period. Meyrick thought them to be the viſor pivots on the helmet. As in plate 29 the King is ſeen in the middle ſtand with princes, or perhaps heralds, on his right, and trumpeters to his left. The tilt is here (as in plate 29) composed of a number of planks, and there are the two ſtands for ſpectators at the foot of the picture. The Earl's herald here holds the two ſaddles of "choyes" mentioned in the challenge. [D]

XXXI [16] Howe on the morowe next folowyng that was the last day of the Justes. Erle Richard came in face opyn/ his basnet as the day afore. save the Chapellet was rich of perle & precious stones. in Gy ys armes and Beauchamps quarterly/ and the armes also of Tony and Haunslope in his trappours/ And said like as he hadde his owne persone performed the ij daies afore: so w<sup>t</sup> goddes grace he wolde the iij<sup>de</sup>. Then ranne he to the Chivaler now Sir Colard Fynes/ and every stroke he bare hym bakward to his horse bakke & then the frensshmen said he was bounde to the sadyll/ Wherfor he alighted there from his horse: and forthw<sup>t</sup> stept up in to his sadill ageyn/ & so w<sup>t</sup> worship rode to his pavilion & sent to Sir Colard a good Courser and fested all the people gevyng the said iij knyghtes greet rewardes/ and rode to Calys w<sup>t</sup> greet worship.

This plate shows the third day's joust, when the Earl's opponent was Sir Colard Fynes,\* whom he bare backwards to his horse's back each of the three courses. When the Frenchmen thought the Earl was fastened into his saddle, to disprove it he dismounted and then got into his saddle again. For this joust the Earl rode bare faced with a very rich chaplet of pearl and precious stones and the ostrich feathers, and wore a tabard surcoat displaying the arms of Guy (Newburgh) and Beauchamp quarterly. His horse

trapper bore the arms of Tony and Hanslope quarterly.

As in the two previous plates the king, princes, and heralds, the trumpeters and spectators, are seen in their relative positions, and the incident of the Earl's dismounting and remounting is also shown. On the broken lance is seen very clearly the vamplate and the burre and the sharp point. According to the challenge this joust was with sharp spears and no shields or *manteaux d'armes* were to be worn. [D]

\* Fiennes is about 3 miles S.S.W. of Guines.

126  
 And on the morrow next following that was the last day of the last. Eric, Richard  
 came in face open his busnet as the day afore. save the chapellet. Was rich of poul  
 & preacous stons in by y<sup>e</sup> armes and Beauchamps quills and the armes also of  
 Cornwall and Hampshire in his baggage And find like as he hadde his owne p<sup>er</sup>son  
 p<sup>er</sup>formed the 17 dayes afore so w<sup>as</sup> wedded unco he wold the m<sup>or</sup>. Then came he to the  
 Andviler now f<sup>or</sup> Roland ffynet and ead stroke he bare him bakward to his horse back  
 & then the frenschman said he was bounde to the Andviler wherfor he alighted p<sup>er</sup> fro  
 his horse and forthw<sup>as</sup> stept up in to his saddle unyouned & so w<sup>as</sup> worship rode to his  
 p<sup>er</sup>dition & sent to f<sup>or</sup> solars a good quarter and f<sup>or</sup>sted all the people adyng the sh<sup>er</sup> in  
 f<sup>or</sup>mythys great rewards and rode to f<sup>or</sup>valre w<sup>as</sup> great worship.



At the shew howe King Henry the 8<sup>th</sup> and Cate Richard and  
Robt Gylam Bishopp of Salisbury w<sup>th</sup> other worshipful & prudent  
his Ambassadors to the yerdal Consull of Constantin.





XXXII Here shewes howe Kyng Henry the V<sup>th</sup> made Erle Richard [16b] and Robert Halam Bisshop of Salisbury: w<sup>t</sup> other worshipful persones his Ambassiatours to the general Counseil of Constance.

By letters patent dated from his palace of Westminster on the 20th October 1414, King Henry V. appointed a number of ambassadors to represent him at the General Council to be opened at Constance on the 1st November following. They included three bishops, Nicholas Bubwith of Bath and Wells, Robert Hallam of Salisbury, and John Catterick of St. Davids; also Richard Beauchamp, Earl of Warwick, William, Abbot of Westminster, Henry lord Fitzhugh, and others.\*

In this picture King Henry is shown seated within a small round tent upon a circular dais, in his crown and parliament robes, handing his letters patent to Earl Richard and his fellow ambassadors who kneel before him. The Earl is bareheaded, and wears a long girded gown with a large pouch on the right side and a short sword on the left, and a rich

collar about his neck. Three other ambassadors seem to be habited similarly, but the Bishop of Salisbury wears academical dress and his mitre. The King is accompanied by the swordbearer, who is dressed like Earl Richard, and several other persons, one of whom seems to be a clerk in gown and hooded tippet. In the right foreground sits another clerk in a long gown and a hooded tippet laid across his shoulders, entering an account of the proceedings on a parchment roll.

The scene is shown as taking place within a pavilion, surmounted by an ornamental cornice flanked by two pinnacled buttresses. The cornice consists of two rounded sections on either side of a pointed one, and the raised floor of the pavilion is shaped to the same form. [H]

\* The full text is printed in Rymer's *Foedera*, ed. 1729, ix. 167

XXXIII Howe the Pope\* and the clergy te† Emperour Sygismond  
[17] and the Temporalte honoably and honestly did resceive  
them.

Within an elaborately canopied recess is the Pope, John xxiii, in a hooded mantle, sitting on a chair of estate, and stretching forth his right hand to receive the King of England's letter from Earl Richard and his fellow ambassadors. On the left of the Pope stand the Emperor (in gown, tippet, mantle and tiara), a king, and two other people (one apparently a woman) wearing spiked coronets, and on his right three cardinals and a bishop or other mitred person. Earl Richard is kneeling upon one knee and clad in a long girded gown, with a

rich jewelled baldric over his left shoulder. Next to him kneels the Bishop of Salisbury, in gown, tippet with hood, and mitre, with an attendant clerk and several other persons standing beyond.

Some anti-Papist has disfigured the drawing by altering the Pope's tiara into a tri-parted crown, and tampering with the head-gear of the cardinals; the Emperor's triple crown has also been injured. Beards have likewise been given to the Pope and one of the cardinals. [H]

\* Written over another word.

† *Sic.*

¶ Like the Pope and the Clergy to Empereur, Emperours, and the Temporalles  
Counsailes and themselves did respecte them

217



Here shewes howe a myghty Duke challenged Erie Richard for his lady sake And he  
sustyned stee the Duke And then the Emperesse took the Erles hynde a beere from  
a knyghtes shuldre / and for grete love and fawne she sette hit on her shuldre / then  
Erie Richard made word of perle & pearly stones and offered her pure and she  
gladly and lobboughly receyved hit.



XXXIV Here shewes howe a myghty Duke chalenged Erle Richard  
[17b] for his lady sake/ And he Justyng slewe the Duke/ And then  
the Emperesse toke the Erles lyvere a bere from a knyghtes  
shuldre/ and for greet love and favo<sup>r</sup> she sette hit on her  
shuldre/ then Erle Richard. made oon of perle & precious  
stones. and offered her that/and she gladly and lovyngly res-  
ceived hit.

In this picture we have a variety of the joust, such as it was before 1430, when the tilt or barrier was first introduced. The joustiers are riding as before left arm to left arm, but in the open field and with sharp spears, as the Earl's antagonist found to his cost, for as the picture shows he was pierced through and through and slain. The encounter took place at Constance in the presence of the Emperor Sigismund and his Empress who with "many other worshipful persons" were attending the general Council of Constance in 1414. The cause for the fight was for Earl Richard's Lady's sake, and the Empress, as we see, took the Earl's livery, a bear, from a knight's shoulder and "for greet love and favour sette hit on her shuldre." Then the Earl made

one of pearls and precious stones and offered her that and she gladly and lovingly received it.

The Emperor and Empress occupy the middle stand, with courtiers on either side, while the trumpeters in the lists blow a fanfare. The Earl in complete armour, with his bear and ragged-staff crest and the haute piece, is transfixing "the myghty Duke". The horses of both have the plumes on the head known as topnets. The artist has shown very slightly the imperial double-headed eagle on the tabards of the heralds on the right, but has omitted any blason on the trumpet banners.

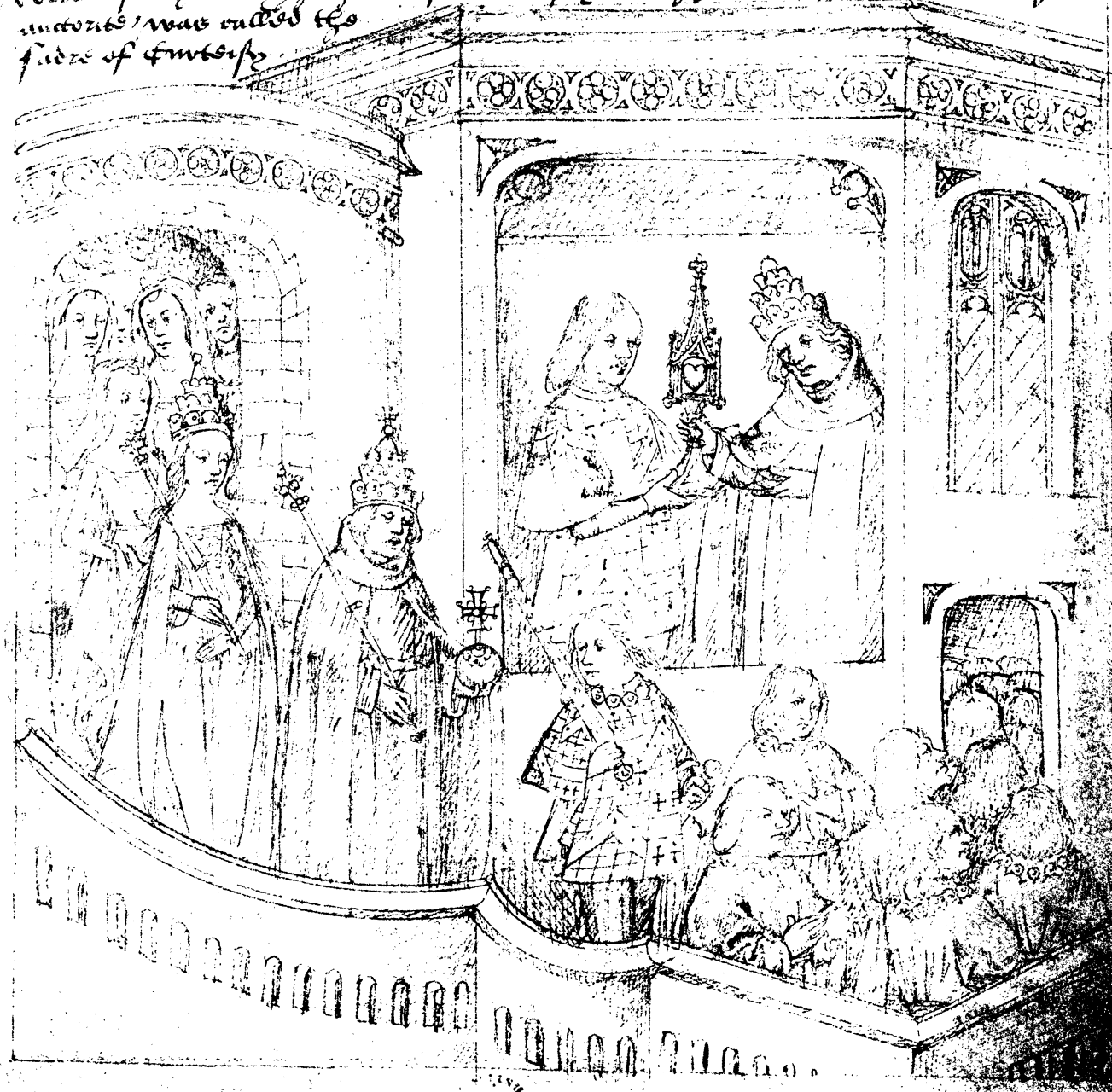
This picture gives a good idea of how the livery badge was worn by those above the rank of servants. [H]

XXXV Howe the Emperour for a special love made Erle Richard to  
 [18] bere his swerde/ & profored to geve hym seynt Georges hert.  
 Englisshmennes avowry to bryng into Englonde/ but Erle Richard  
 heryng the Empero<sup>r</sup> sey. that he in his owne persone wolde  
 com into Englonde: he by endenture restored hit to hy[m]  
 ageyn/ sayng the Delyveryng of hit by his owne persone shulde  
 be more acceptable. & norisshyng of more love/ and so he did/  
 for in shorte space after/ he come into Englonde/ and was made  
 Knyght of the Garter/ and offered up the holy hert hym selfe.  
 which is worshipfully yet kept at Wyndesore/ And in his  
 commyng & goyng at Caley's Erle Richard then beyng Cap-  
 teyn there hono<sup>r</sup>ably resceived hym/ And the Empero<sup>r</sup> said  
 to the Kyng/ that no prince cristyn for wisdom nortur &  
 manhode hadde suche a nother knyght as he hadde of therle  
 of warrewyk/ addyng thereto that if al curtesye were lost: yet  
 myght hit be founde ageyn in hym/ And so ever after by the  
 Empero<sup>r</sup>'s auctorite, was called the fadre of Curteisy.

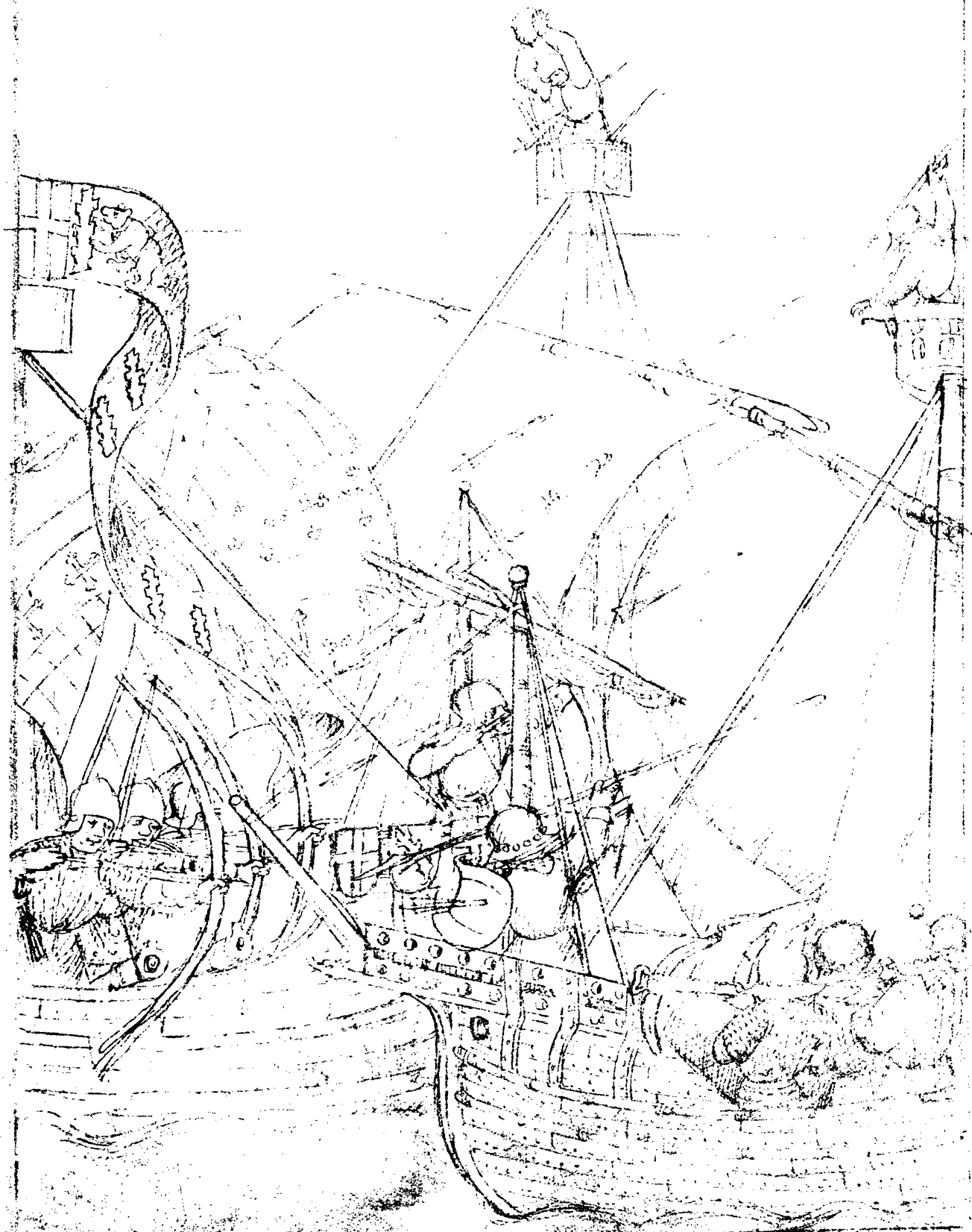
This picture represents two scenes.  
 The first is a procession, headed by a number  
 of lords with rich collars about their necks,  
 with Earl Richard bareheaded, and with a coat  
 of his arms over his armour, bearing the  
 sword before the Emperor Sigismund. The  
 Emperor is clad in a parliament robe and  
 wears his triple crown, and carries the orb of  
 sovereignty and the sceptre. Behind him is  
 the Empress, also with a triple crown on her

head and a sceptre in her hand, followed by a  
 number of her ladies. The procession is  
 shewn issuing from an archway on one side  
 and passing on through another below, be-  
 fore an open balcony which contains the sec-  
 ond scene. This apparently represents Earl  
 Richard bareheaded and in his coat of arms  
 either receiving from or handing back to the  
 Emperor the pinnacled monstrance contain-  
 ing St. George's heart. [H]

¶ Nowe the Emperour for a special love made Erle Richard to bere his sword / & p[re]sent  
to geve hym s[er]gent George h[er]e. Englysshmen used adu[er]s[er]y to bring into England  
but Erle Richard heving the Emper[or]s son. that he in his done p[er]sons wolde com into  
England. he by endenture restored hit to hy ageynd / saying the delyvryng of  
hit by his done p[er]sons / shulde be more acceptable / & worsshypful of more love / and  
so he did / for in shorte space after / he come into England / and was made  
knyght of the Garter and offered to the holy h[er]e hym self. which is  
worsshypfully yet kept at Wyndesore And in his comyng & goyng at fulbr  
Erle Richard then being captayn was honowably respected hym And the Emper[or]  
said to the h[er]e that no p[er]son cristyn for wisdom / w[er]th / manlyde / hadde such  
a myght as he hadde of thede of Warwylke addyng p[er]s. that if al w[er]ldes  
were lost. yet myght hit be founde agayn in hym And so ad after by the Emper[or]  
unthorow / was called the  
fader of knyghts



Howe Erie Richard in his coming into England. Manner of greet  
Cuntyles in the See.





XXXVI Howe Erle Richard in his commyng into Englund. wanne ij  
[18b] greet Carykkes in the See.

This spirited picture of a sea fight is full of interesting detail. On the left, from the mast head of a great ship, floats the Standard of the Earl with his badges, and behind it is the armoured mainsail of his arms. The archers are again seen in metal caps and jacks, and the cannon are shown pointing over the bulwarks.

On the forecastle are displayed shields or targets with St. George's cross and the ragged staff.

In the first carrack is a javelin man standing in the forecastle, his buckler of peltast form,

transfixed with an English arrow, while in the waist of the ship the crossbowmen discharge their quarrels and matrasses. In the tops of the two carracks are men casting darts and stones on the Earl's ship. One of the men has already been reached by an arrow and the other will soon be got at also.

Hall in his chronicle of a sea fight in 1513 speaks of the preparation made by "the archers to shoot, the Gunners to loose, the men of arms to fight, the pages went to the top castle with darts". [D]

XXXVII Howe Erle Richard in the warres of Fraunce toke Denfront/  
 [19] and entred first into Cane/ but inasmoche as he was there  
 w<sup>t</sup> & undre lorde Thomas Duc of Clarence. the Kynges  
 next brother: he sette on the walle the Kynges Armys/ and  
 the Dukes/ and made crye a Clarence a Clarence/ And then  
 entred the Duke/ and gave the Erle many greet thanks.  
 After the Erle beseged Caudbek on the water of Sayn/ and  
 they appoynted to stonde undre the fourme of Roon/ And  
 then brought he up vessels by water to Roon/ And than by  
 his policy was it beseged both by londe & water/ After he  
 wan Mount seynt Mighell & many other stronge townes/  
 And the Kyng made hym Erle of Aumarle.

This plate represents the siege of Caen in  
 1418.

The chronicler St. Remy mentions that the  
 Earl of Warwick was quartered at the Porte  
 de Beauvais, but he does not mention the  
 Duke of Clarence, whose banner according to  
 the text attached to this plate as well as the  
 plate itself shows, was displayed on the wall  
 when the assault was made. On the left of  
 the picture is the Earl of Warwick giving  
 instructions to a gunner who is about to place  
 in the breech-loading cannon on its wooden  
 bed, the chamber which contained the pow-  
 der charge. Below this is a ship with a can-

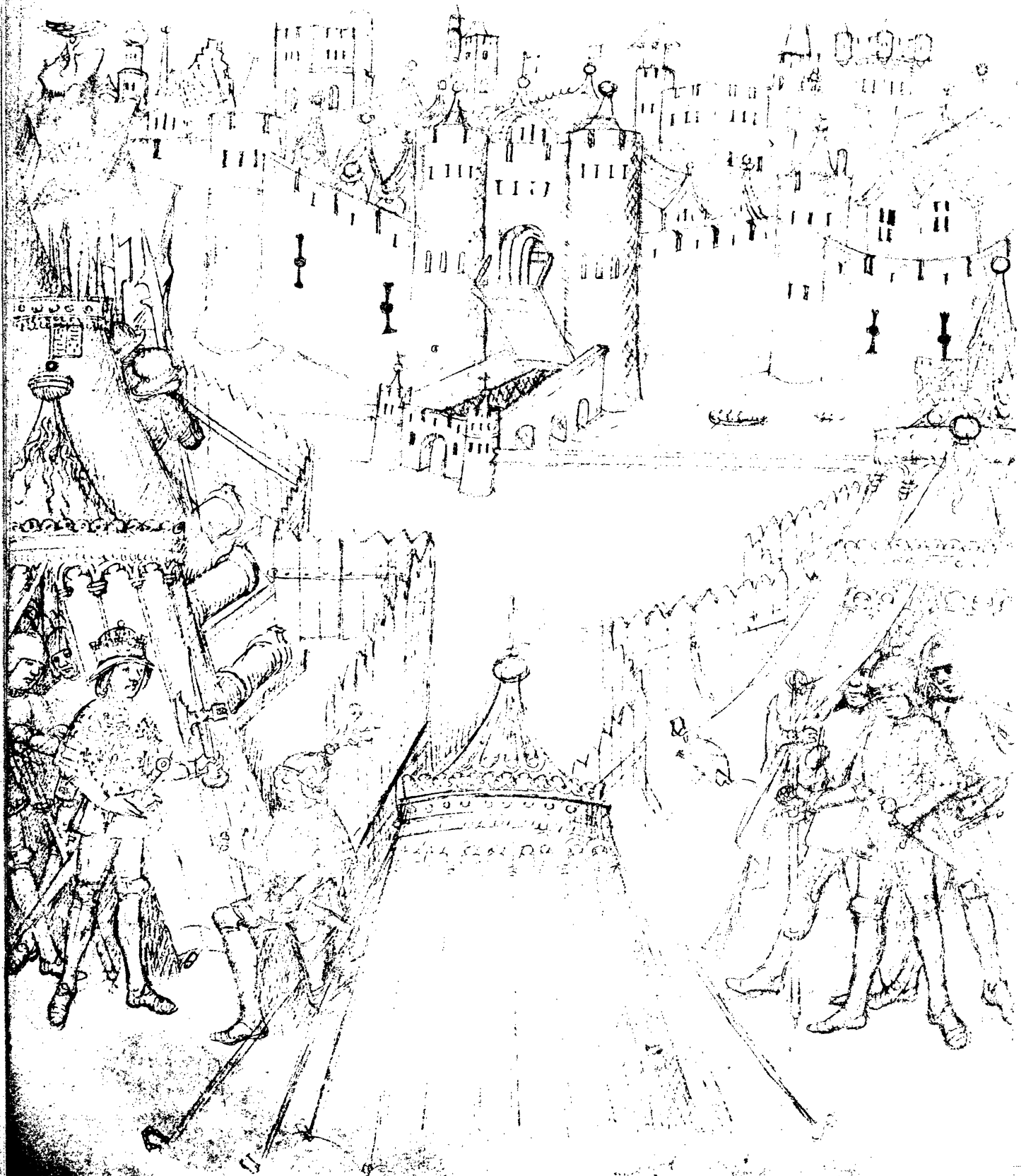
non over the bulwarks and a gunner besid  
 it. On the right are Warwick's soldiers arm-  
 ed with spears and bills and below is the town  
 of Caen. Within the walls stand spearmen,  
 and on the towers will be noticed the brack-  
 ets on which would be built the wooden  
 "breteches" to assist in the flanking defence  
 of the wall. On a sort of terrace outside are  
 three crossbowmen with their pavices. The  
 artist has as usual shown the bow of the cross-  
 bows as nearly vertical, thereby avoiding the  
 difficulty of foreshortening the weapons, but  
 showing them in a most impractical position.

[D]

John Erie Richard in the barres of France took Denfons and entred first into Carthage  
 masuoke as he was there w<sup>ch</sup> under lord Thomas Erie of Clarence the kyngs next  
 brother. he sette on the wall the kyngs Armes and the Dukes and made crys a Clarence  
 a Clarence And then entred the Duke and gave the Erie many greet thanks After  
 the Erie beseged Caddick on the wythe of Enayn and they appoynted to stonde vnder the  
 fawme of Row And then brought he by vessels by wythe to Row And then by his  
 policy was it beseged both by land & water After he was  
 mount sent myghty & many othe strange things And the  
 kyng made hym Erie of Armarle



John Erle Richard was the sege of / Kon / there set fyre betwix the King  
and seynt karyns And whan seynt karyns was wonne / he  
was sette to kepe port myntebyle



XXXVIII Howe Erle Richard was atte sege of Ron/ there set first be-  
[19b] twen the Kynges tent and seynt Kateryns/ And whan seynt  
Kateryns was wonne: he was sette to kepe Port Martevyle.

This picture gives a view of another siege, that of Rouen. The upper part shows the town with its walls, towers, and drawbridge.

In the lower part of the plate is the English camp with its palisades, batteries, and tents. On the left King Henry V. is giving to the Earl the charge of the Port Martevyle. In the middle is the Earl's tent, and on the right the Earl is seen standing in front of a tent surmounted by a flag bearing his arms.

The soldiers beyond the King's tent have

various staff weapons, and wear salades and jacks. The King has a crown around his salade, and wears a tabard with his arms over his armour. The Earl, on his knee, is also clad in a tabard of his arms over his armour.

The King besides a sword, holds in his hand a long two handed axe, such a weapon as was often used in combats *en champ clos*.

On the right hand Warwick also holds a similar axe and wears his armoured tabard over complete armour. [D]

XXXIX Here shewes howe kyng henry from Roon sent Erle Richard  
 [20] to the kyng of Fraunce and the Erle of kyme w<sup>t</sup> hym/ in the  
 begynnynge of May. w<sup>t</sup> a M<sup>l</sup> men of Armes for the mariage of  
 Dame kateryn doughter of the said kyng of Fraunce.

In the left half of this picture is Earl Richard in full armour but with leather shoes and his coat of arms, with his cap in his hand, kneeling on one knee before King Henry and receiving from him a sealed or close letter. The King is wearing his crown and parliament robes, and sitting within a canopied recess with the swordbearer and half a dozen other lords in attendance. Above are the towers, and below the battlemented walls of the town of Rouen.

In the right half of the picture are the two Earls riding away with their men-at-arms. Prominent among them is Earl Richard's banner. Earl Richard is distinguished by his coat of arms and has an arrow in his hand.

[H]

Both Earls are in plate armour and wear round salades with large rivet heads. Warwick has a jewelled plume set in a ball surmounting his headpiece. Both wear hausse cols or chin pieces and the Earl of Kyme's salade has a visor.

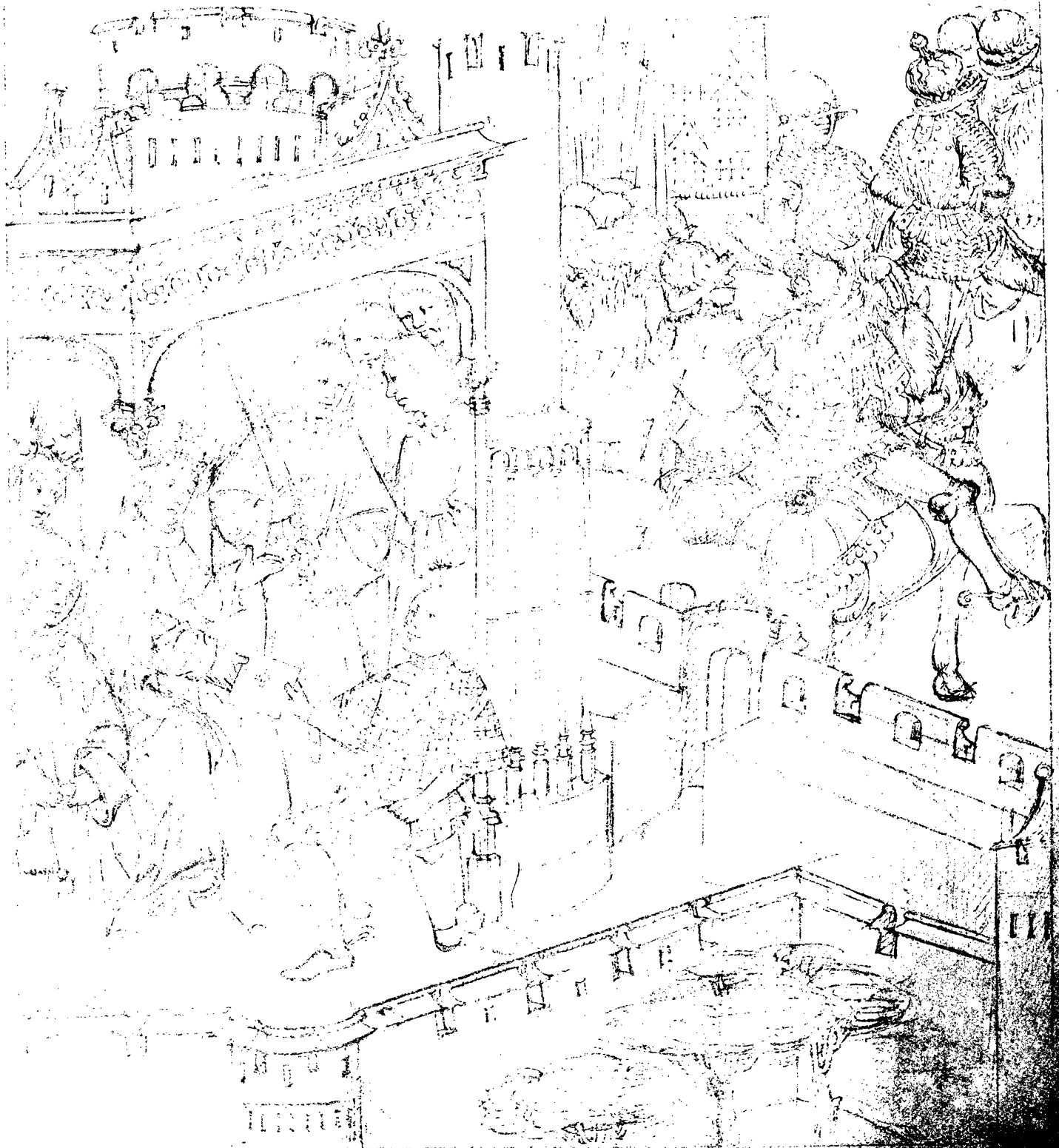
The riders in front all wear round salades, one with a ball on top. One of them has a chain mail tippet and two of them have brigandines with short chain mail sleeves over plate brassards.

Warwick's saddle has the cantle with arms, known in Germany as the *krippen Sattel*. Warwick and the horseman in front of him have the end of a strap hanging below the headpiece, but for what purpose it is not clear.

Warwick's horse has a topnet.

[D]

Here shewes howe King Henry from Rome sent Sir Richard to the King of France  
and the Duke of Burgundy in the beginning of May. With a company of Armes  
for the marriage of Duncs Lady Doughty of the said King of France



John the Dolphin of France. lede in the Ven. & men of Armes w<sup>th</sup> the  
Erles of Bandon & Lynosyn / and bothe the freyngh of Armes were slayn and y<sup>e</sup>  
of his men tuked & slayn all the put to flight And Erle Richard slode  
on the said Erle his Armes hande





XL Howe the Dolphyn of Fraunce leide in the wey v<sup>ml</sup> men of  
 [20b] Armes w<sup>t</sup> the Erles of Vandon & Lymosyn/ and bothe the  
 frennsh Erles were slayn/ and ij<sup>ml</sup> of his men taken & slayn/ all  
 ther put to flight/ And Erle Richard slewe oon [of] the said  
 Erles [w<sup>t</sup>] his owne handes.

This battle piece shows howe the Earl encountered and defeated the Dauphin and the Earls of Vendome and Limoges.

The two earls were slain, one of them by the hand of the Earl of Warwick, and 2000 of the French were killed or taken. On the left is seen the banner of Warwick borne by a man with closed helmet behind four horsemen, one of whom, with a jewelled feather crest, will be recognized by his coat armour as the valiant Warwick. Below these are

English spearmen and archers clad as in plate 7, and one of them as in that plate is carrying his arrows in his belt. On the right are the flying Frenchmen, and probably one of the two earls\*. Below are crossbowmen in salades and chapels-de-fer and jacks, two of them armed also with scimitar-shaped baselards.

Here again the difficulty of foreshortening the crossbow has occurred to the artist. The French banner has not been filled in.

[D]

\* His horse like Warwick's has a jewelled feather head plume or top-net.

XLI [21] Howe Erle Richard his enemyes overcome: did his message to the Kyng of Fraunce. and brought answer ageyn to Kyng harries greet pleasir.

This picture represents two scenes: (1) the Earl returning at the head of his mounted men from delivering his message; and (2) the Earl kneeling before King Harry and handing him the French King's letter.

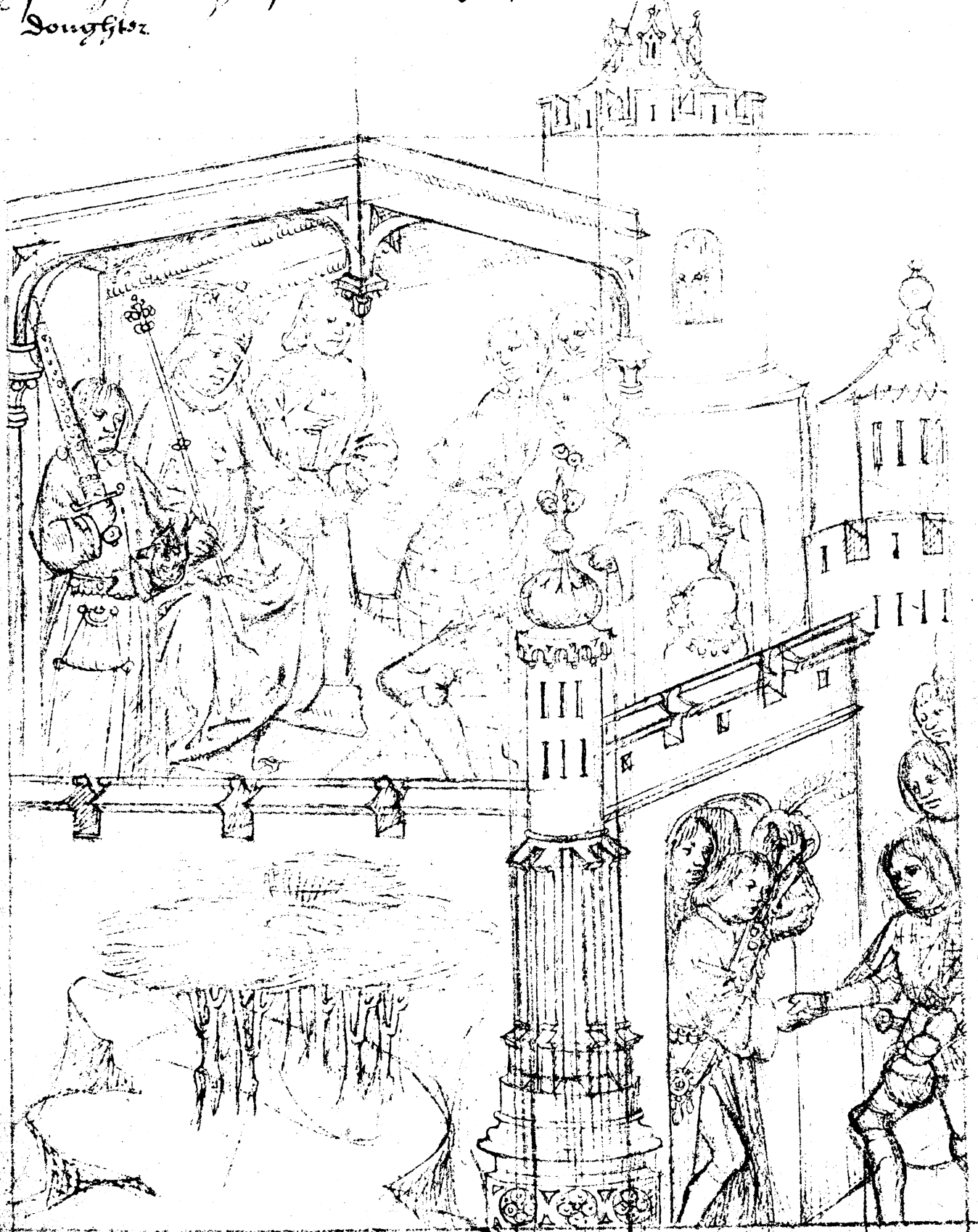
In the former the Earl is riding between two horsemen and is in plate armour, with a tabard of his arms, and has a round fur cap upon his head. With his left hand he guides his horse, and in his right, which is not gloved, he holds a baton. The man on his left is in complete armour and carries a long pennon charged with the Earl's bear and ragged-staff badge and a number of ragged staves. The armed man who rides behind the Earl evidently carries his helm, the spangled plume of which can be seen above the Earl's shoulder. What the man on the Earl's right carried is not shown. The rest of the men are all in full armour and carry spears, bills, and other weapons. He who is behind the helm bearer seems to be carrying the Earl's tilting spear.

The foreground of this part is partly a wood. The other scene is shown as taking place within a building, with the front omitted to enable the proceedings to be seen. The building is square, with a gabled roof, and has on one side a round turret upon the top of which a stork is sitting on her nest. In rear is a large circular tower with a battled parapet. In the scene the King, in a crown of trefoils and his parliament robes, with a rod or sceptre in his left hand, is sitting beneath a fringed tester upon a dais. Before him Earl Richard, bare-headed, but still in his armour and tabard, is kneeling on one knee and delivering the King of France's letter. In the doorway behind the Earl are two of his men-at-arms, one having a ragged staff in bend upon his breast. To the right of the King stand a clerk in gown and hooded tippet and a noble in long gown with a rich collar and a large purse at his girdle. On the King's left stand his swordbearer in long gown, and another man. [H]

21  
221  
Nolue Erle Richard his enemies overcome. Did his message to the King of  
ffraunce. and brought answers again to King Harries great pleasure.



have the noble Erie Richard brought answers to King Henry  
of his message down the King of Arras  
for the marriage of Dame Katryn his  
daughter



XLII [2 1 b] Howe the noble Erle Richard/ brought answe're to Kyng  
henr' of his message doon to the Kyng of Fraunce for the  
mariage of Dame Kateryn his doughter.

This picture is to a large extent filled by a curious two-storied building. The ground story has battled walls with an elaborately buttressed circular turret at the front corner and a larger round turret on the right. Between these is a round headed doorway. In the doorway stands a well-dressed man, with a rich baldric over his left shoulder, taking off his plumed hat with his left hand and with his right holding Earl Richard by the hand. The Earl is armed and in his tabard, and holds his fur cap in his left hand. Behind him are two of his esquires, and the French lord who is apparently greeting him is also attended by an esquire. The upper story of the build-

ing consists of a square chamber, with two sides removed to show the scene within, and has on the right a large circular turret into which a lord with a collar is entering.

The principal scene depicts the King of England in his royal crown and parliament robes, with a long sceptre in his right hand, sitting on a dais beneath a square fringed tester and receiving the French King's letter from Earl Richard. The Earl is kneeling on one knee, bareheaded, but still armed and wearing his tabard. Behind him stand several courtiers, and the King is attended by two lords, one of whom is the swordbearer. [H]

XLIII [22] Here shewes howe Kyng henry the V<sup>th</sup> was solempnely  
married to Dame Kateryn the Kynges doughter of Fraunce.

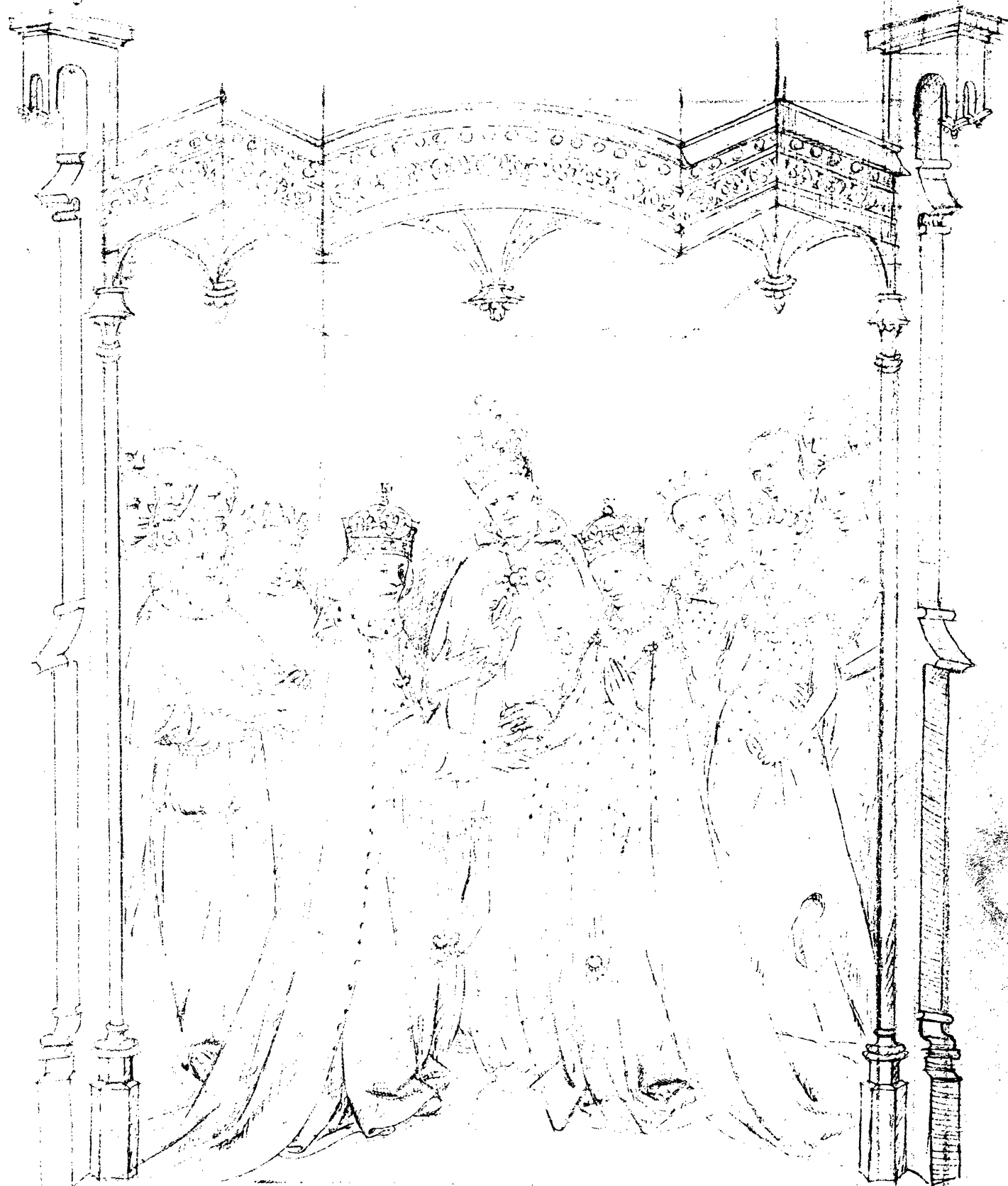
The principal personages here are ofcourse Henry and Katherine. The King is wearing his royal crown and robes of estate and his bride a similar crown and a furred gown and mantle, with a necklace. The royal pair are standing with clasped hands, and behind them is a Bishop, in quire habit, cope, and mitre, with his right hand raised in blessing their union. The King is attended by a number of his lords, two of whom\* wear their

peers' robes and spiked coronets, and Katherine is similarly accompanied by her ladies, two of whom have rich dresses with necklaces, and coronets; one of these is probably Queen Isabel, the bride's mother. The scene is shown, as in other pictures, as taking place within a building with shaped ornamental cornice flanked by two buttresses with curiously fashioned tops.

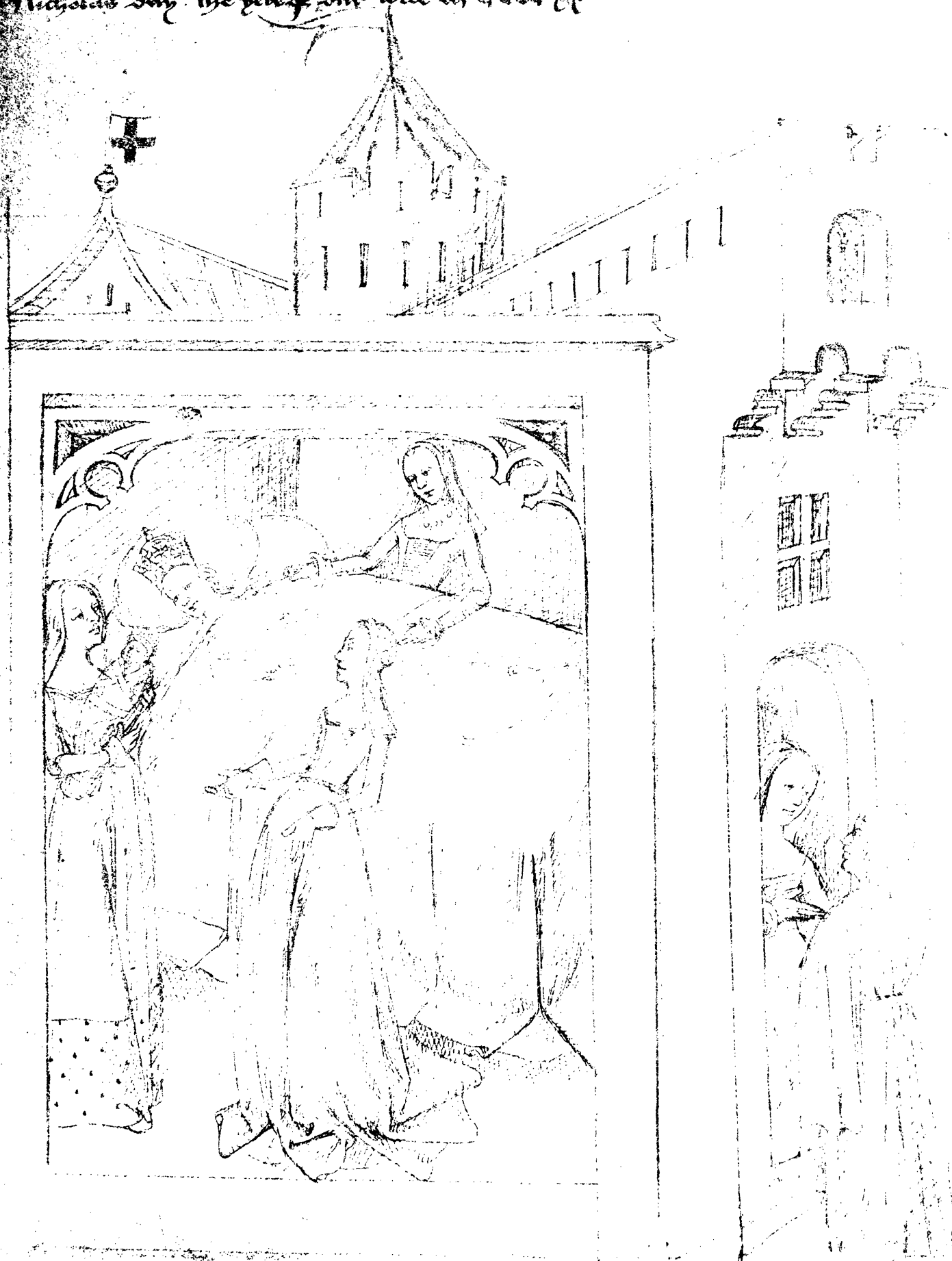
[H]

\* They may be Philip Duke of Burgundy and Thomas Duke of Clarence.

Here shewes howe King Henry the 6<sup>th</sup> was solemnely married  
to Dame Elyen the first daughter of France



John King Henry the 3<sup>rd</sup> was born at Woudsore on seynt  
Nicholas Day the yere of our lord in 1216.





XLIV (22b) Howe kyng henry the vij<sup>th</sup> was born at Wyndsore on  
seynt Nicholas day the yere of our lorde M<sup>i</sup>CCCCXX.

Queen Katherine is shown lying in her bed with her crown on her head, gazing at her first-born, who is being held up by a lady with a deep fur border to her gown. The babe is wrapped in swaddling clothes and has upon his head a coroneted cap of estate. A second lady is standing before the first with her hands outstretched as if to receive the child, and a third lady stands on the other side of the bed.

All three wear veils or caps with lappets on

their heads. Behind the bedroom scene is a leaded roof with a gable at one end on which is the banner of St. George, and extending backwards to a round tower with steeple roof.

From this another building extends to the right and there ends with a heavy machicolation. Below this is a window, and a door, in which one of the Queen's ladies is telling the latest news to a messenger in long sleeved gown.  
[H]

XLV [23] Here shewes howe accordyng to the last Wille of kyng henry the V<sup>th</sup> Erle Richard by the auctorite of the hole parleament: was Maister to kyng Henry the vj<sup>th</sup>/ And so he contynowed til the yong kyng was xvj yere of age/ And then first by his greet labour he was discharged.

King Henry V died on 31st August 1422, and was succeeded by his only son Henry, a child of nine months.

This charmingly drawn picture is evidently meant to represent Earl Richard taking up in parliament the charge of the young King then committed to him. On the left are the lords temporal and on the right the lords spiritual.

The former are headed by two richly attired lords, perhaps John Duke of Bedford and Humphrey Duke of Gloucester, both wearing coronets, one of whom is supporting the baby King whom Earl Richard, standing in the midst, is carrying on his right arm.

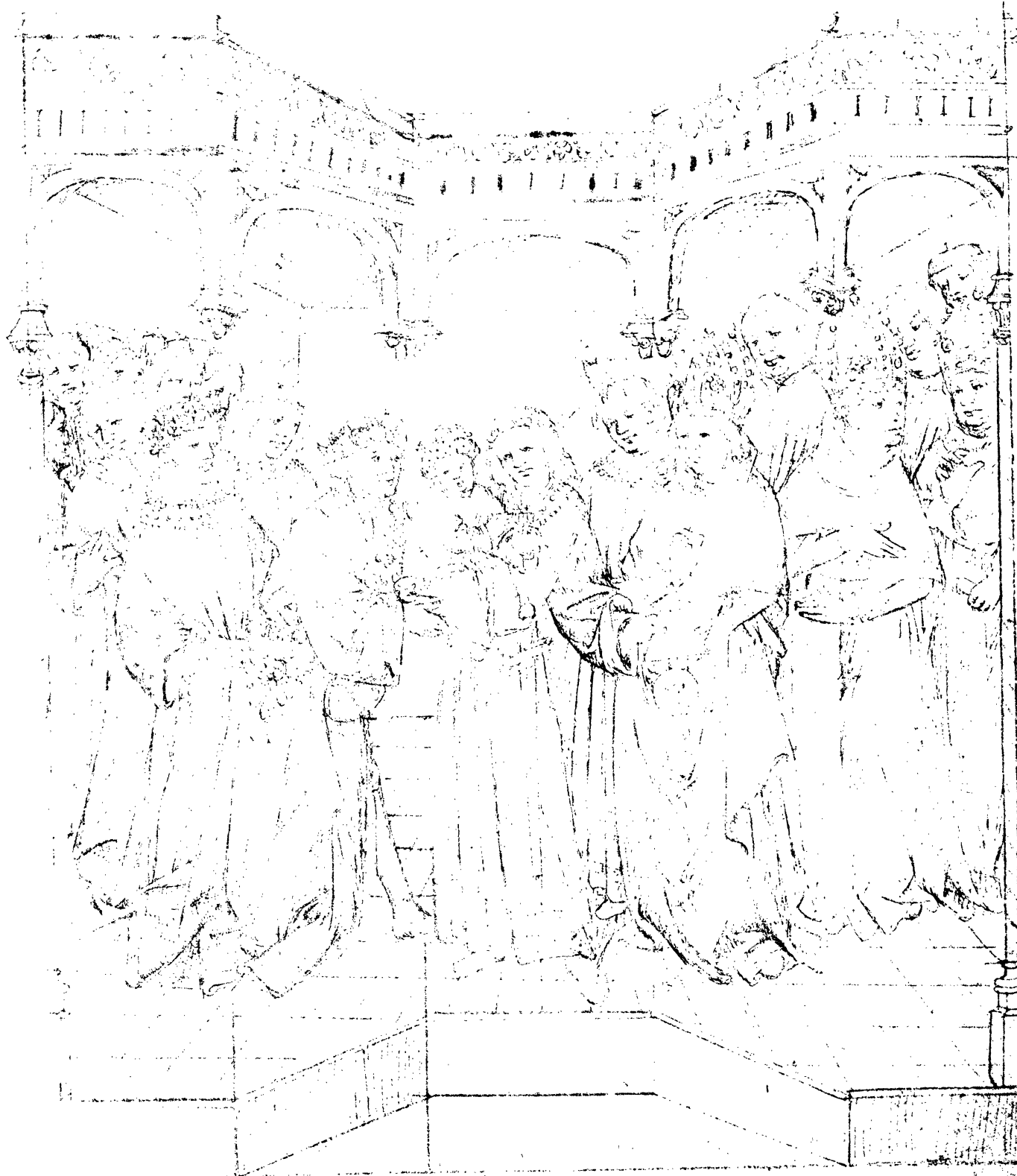
With his left hand the Earl is grasping a document under the great seal, probably the

late King's will, which the foremost of the spiritual peers also holds.

The young King is vested in a long robe with close sleeves, and has a coroneted cap of estate on his head and the orb, or sceptre with the cross, in his left hand. Earl Richard wears a long gown with full sleeves, a rich collar about his neck, and a chaplet round his and head, has hanging at his side a short sword. The three bishops shown wear rich mitres and long gowns with hooded tippets. One of the figures behind them has a doctor's cap.

The dais on which the scene is being enacted has about it an ornamental canopy or projecting cornice, of like plan to the edge of the step. [H]

Here shewes howe according to the last Will of King Henry the 6<sup>th</sup> Edward Richard<sup>223</sup>  
by the authority of the high parliament was master to King Henry the 7<sup>th</sup> And  
so he continued til the yong King was of age And then first by  
his great labour he was dyschaarged



Here shewes howe young Henry the 6<sup>th</sup> being in his tender age was crowned King of  
England at Westm<sup>st</sup>er with great solemnities



XLVI [2 3b] Here shewes howe Kyng henry the vj<sup>th</sup> beyng in his ten-  
dre age was crowned Kyng of Englonde at Westm' w<sup>t</sup>  
greet solempnyte.

Henry VI was crowned King of England on Sunday, 6th November 1429, in the 8th year of his reign.

The picture represents him seated, not in the coronation chair, but beneath a fringed tester with a dorset of the royal arms, on a plain seat set upon a step. Under the King's feet is a tasseled cushion, and he is shown vested in his parliament robes instead of the proper coronation vestments. On his head is the royal crown of England, in his right hand the sceptre, and in his left the orb, or sceptre with the cross\*. The scene apparently depicts the point in the Coronation Office, after the King has been led by the bishop and nobles to the royal throne, when the peers

of the realm stand round him and stretch forth their hands as a sign of fealty and offer themselves to support the King and the crown†. Two bishops, who stand upon a step below the throne, are doing this, and at the same time holding the crown to relieve the boy-King of its weight. To the right of the King stands a group of peers, headed by the Earl Marshal in his robes and coronet and holding his rod, and another group, headed by a bishop or mitred abbot, stands on his left. Before the throne, on a lower level, stand two other bishops with one hand extended and a crosier in the other.

The ceremony is shown as taking place beneath an elaborately ornamented canopy.

[H]

\* This is the reverse of the proper way of carrying the two sceptres.

† The rubric in *Liber Regalis* directing these proceedings runs: "Rege itaque in solio suo taliter collocato pares regni dictum regem undique circumstantes manibus palam extensis in signum fidelitatis offerent se ad dicti regis et dicte corone sustentacionem. Et illi precipue qui stirpe regali sunt propinquiore in sustentacionem corone sceptre et virge regios labores alleviabunt."

XLVII [24] Here shewes howe kyng henry was after crowned Kyng of Fraunce at Seynt Denys besides parys./ Of the which coronacion in Fraunce and also the said Erle to have the rule of his noble persone. unto he were of the age of xvj yeres: it was the will & ordenaunce of almyghty god/ as o' blessed lady shewed by revelacion unto Dam Emme Rawhton Recluse at all halowes in Northgate strete of York and she said that thorowe the Reame of Englund. was no persone lorde ne other like to hym in habilitie of grace and true feithfulnesse. to vertuously norisshe & governe his noble persone accordyng to his Roialastate./ Also she put greet commendacion by the ordenaunce of god of his greet benefytes in tyme to come of devowt commers to the place of Gye clif otherwise called Gib-clyff/ which in processe of tyme shal growe to a place of greet worship. oon of the moost named in Englund.

Henry VI of England was crowned King of France 7th December 1431.

This picture shows him seated, with the crown of France on his head, and the two sceptres in his hands, but in parliament robes only. The sceptres are conventional in type and the draughtsman seems to have been ignorant of the famous "hand of justice" wherewith the Kings of France were invested, and of what robes were put upon a king before his crowning. The scene here apparently represents the moment when, after the archbishop, who stands with cross in hand behind the King, has placed the crown on the

King's head, the clerical and lay peers come forward to touch it, to testify their readiness to support the King's rights\*. Thus two bishops in copes are shown in the act, and behind them on either side stand a number of other spiritual and lay peers ready to follow.

The lay peers all wear their robes, and chaplets or coronets, and two who are standing before the throne have spiked coronets and carry rods.

The place in which the ceremony is proceeding has an elaborate canopy or projecting cornice along the walls, with a richer section above the King. [H]

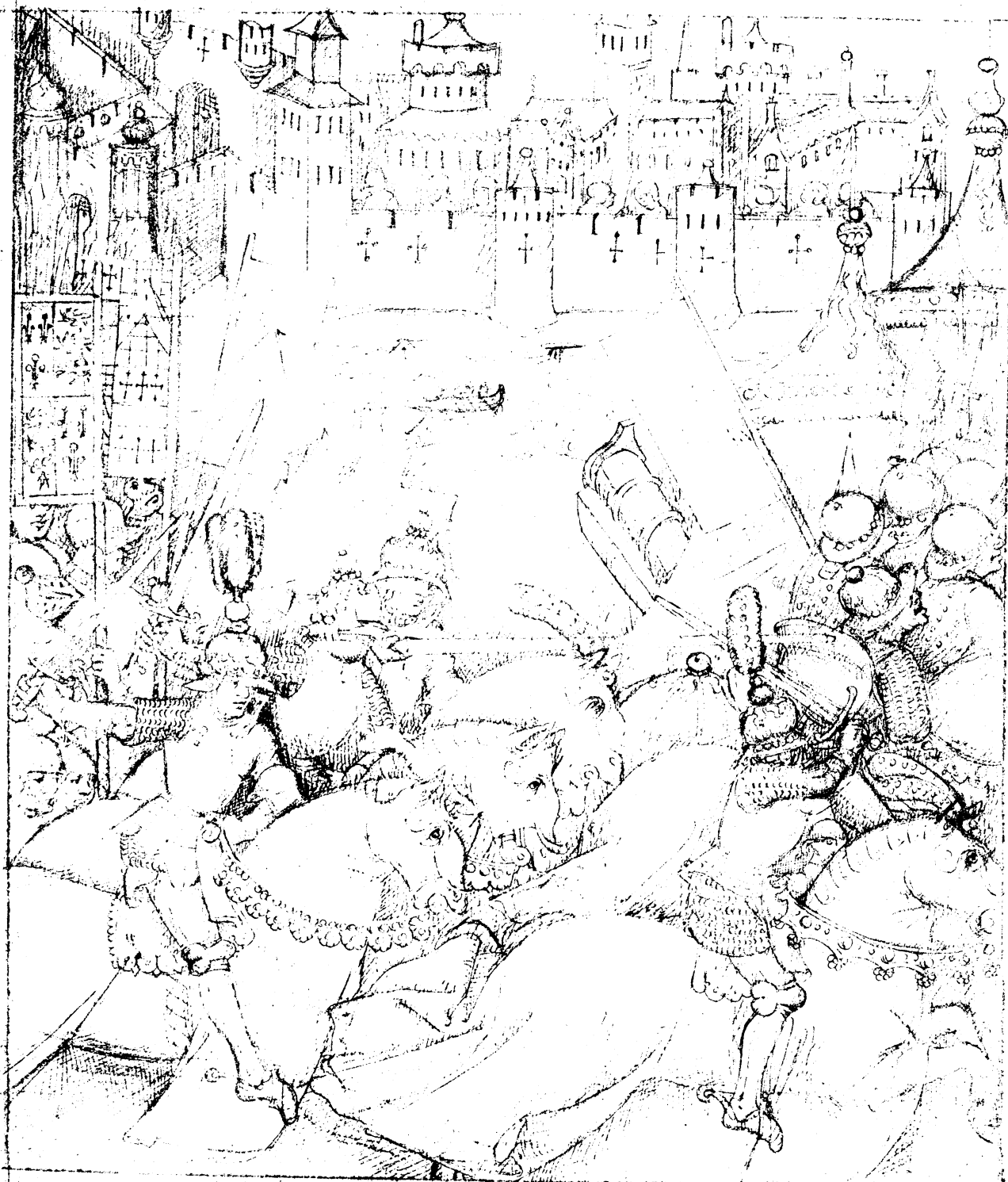
\* The rubric in the French Coronation Office runs: "Post istam orationem convocantur pares nomine suo a cancellario suo si presens est. Sin autem ab archiepiscopo primo laici. postea clerici. quibus vocatis et circumstantibus archiepiscopus accipit ab altari coronam regiam. et solus imponit eam capiti regis. Qua posita omnes pares tam clerici quam laici manum apponunt coronam et eam undique sustentant et soli pares." Cott. MS. Tiberius B. viii. f. 59. A picture of the proceeding, not unlike that here given, is painted on f. 59b. See *The Coronation Book of Charles V. of France*, edited for the Henry Bradshaw Society by E.S. Dewick, M.A. F.S.A. (London 1899).

Here shewes howe King Henry was after crowned King of France at Saint  
Denis besides paris. Of the which coronacion in France and also the said  
Cite to have the rule of his noble persone unto he were of the age of xij yeres  
it was the will & ordinaunce of almyghty god as o blessed lady shewed by revelacion  
unto Dame Emma Kildward Kelyse at all halowes in Northgate street of York  
and she said that thowhe the King of England was no persone lookyng  
like to hym in habilitie of grace and true faithfulness. to verilyly norisshe & feede  
his noble persone accordyng to his kinal estate. Also she put grete commendacion on  
the ordinaunce of god of his grete benefytes in tyme to come of dovre comers to no place of

Eye this wyse called Cuthuff which in  
passe of tyme shal growe to a place  
of grete worship con of ye  
most nu med in England



*A new shewes howe Philip Duc of Burgoyne beseged Calye And  
 humfrey Duc of Gloucestre Richard Erie of Warwick and humfrey  
 Erie of Stafford. w<sup>th</sup> a greet multitude went ooe the see and plotted  
 the Duc of Burgoyne he w<sup>th</sup> flying before them And there they fore  
 moued the contrary w<sup>th</sup> five and sixe*





XLVIII Here shewes howe Philip Duc of Burgoyne beseged Caleyse/  
 [24b] And humfrey Duc of Gloucester Richard Erle of Warrewik  
 and humfrey Erle of Stafford. w<sup>t</sup> a greet multitude. went  
 over the see/ and folowed the Duc of Burgoyne he ever fle-  
 yng before them/ And there they sore noied the Contrey.  
 w<sup>t</sup> fire and swerde.

This plate shows the defeat of Philip Duke of Burgundy when in 1436 he attempted to besage Calais, and it was on this occasion that the garrison to show their contempt for the enemy left the gates open.

As a matter of fact Humfrey Duke of Gloucester did not arrive at Calais until the 27th of July and the Duke of Burgundy had fled the night before, leaving his camp with much booty for the victorious English. The Duke of Gloucester with his army at once entered Flanders, and after six weeks of burning and destroying "on every part" returned to Calais whence he soon embarked for England.

The view of the land or south side of Calais is interesting as being a very early if not the earliest view we have of the town. The great church of St. Mary (still in existence) is seen with its massive square central tower, but the other buildings cannot be identified. In spite of the flourishing of swords, etc. shown in the picture, we are told that the army lost no men, though "the little plen-

ty of good bread" caused much faintness and divers diseases in the army.

The three figures on the left show nothing in their armour or trappers to indicate the names of the persons represented, yet the banners borne behind them are respectively the royal banner with a border, which is that of Humfrey Duke of Gloucester, the banner of the Earl of Warwick, and that of Humfrey Earl of Stafford. The rider on the right has nothing to show who he was. The standing tents are those of the Flemish camp and the foot soldiers in salades and jacks are meant for Englishmen. The cannon seen pointing toward the town was no doubt the "Dygeon" mentioned by the chronicler Hall. The riders wear varieties of the salade and the chapel de fer, some with jewelled bushes of feathers, others without. Three of the horses have the head plumes or topnets. The direction in which the riders are going shows that it is the south or land side of Calais, although the town ditch is made more extensive than it really was. [D]

XLIX [25] Here shewes howe Kyng henry vij<sup>th</sup> made Erle Richard  
his lieutenaunt of Fraunce and Normandy.

The Earl in this picture, receiving the appointment as Lieutenant of France and Normandy by letters patent at the King's own hand is in complete armour with sleeves of chain mail and the armoured surcoat of the time.

The two figures on the left are very interesting and well drawn. The bill man in jack and shirt of mail has also a cape of chain mail and with his sword, dagger, and bill, and the ornamented chapel de fer, is a good

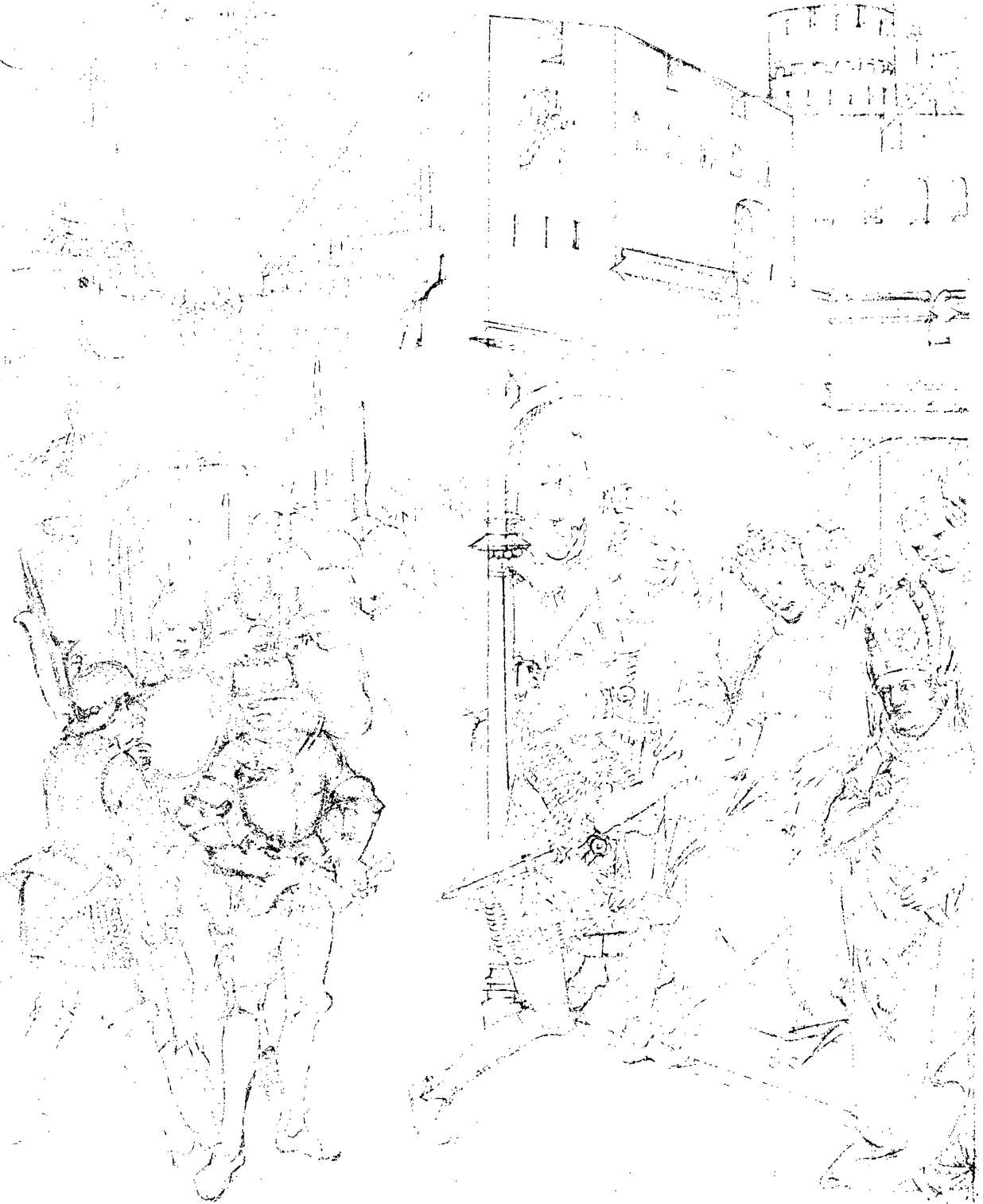
specimen of the fully armed guard. The knight to whom he is talking is equipped very much as the Warwick effigy but his breast plate is in one piece and he has only one pauldron, that on the left shoulder, fortified with standing neck guard and two ridges. The chapel de fer with jewelled feather crest comes down well over the forehead.

The various staff weapons borne by the soldiers behind show the variety natural in home made weapons.

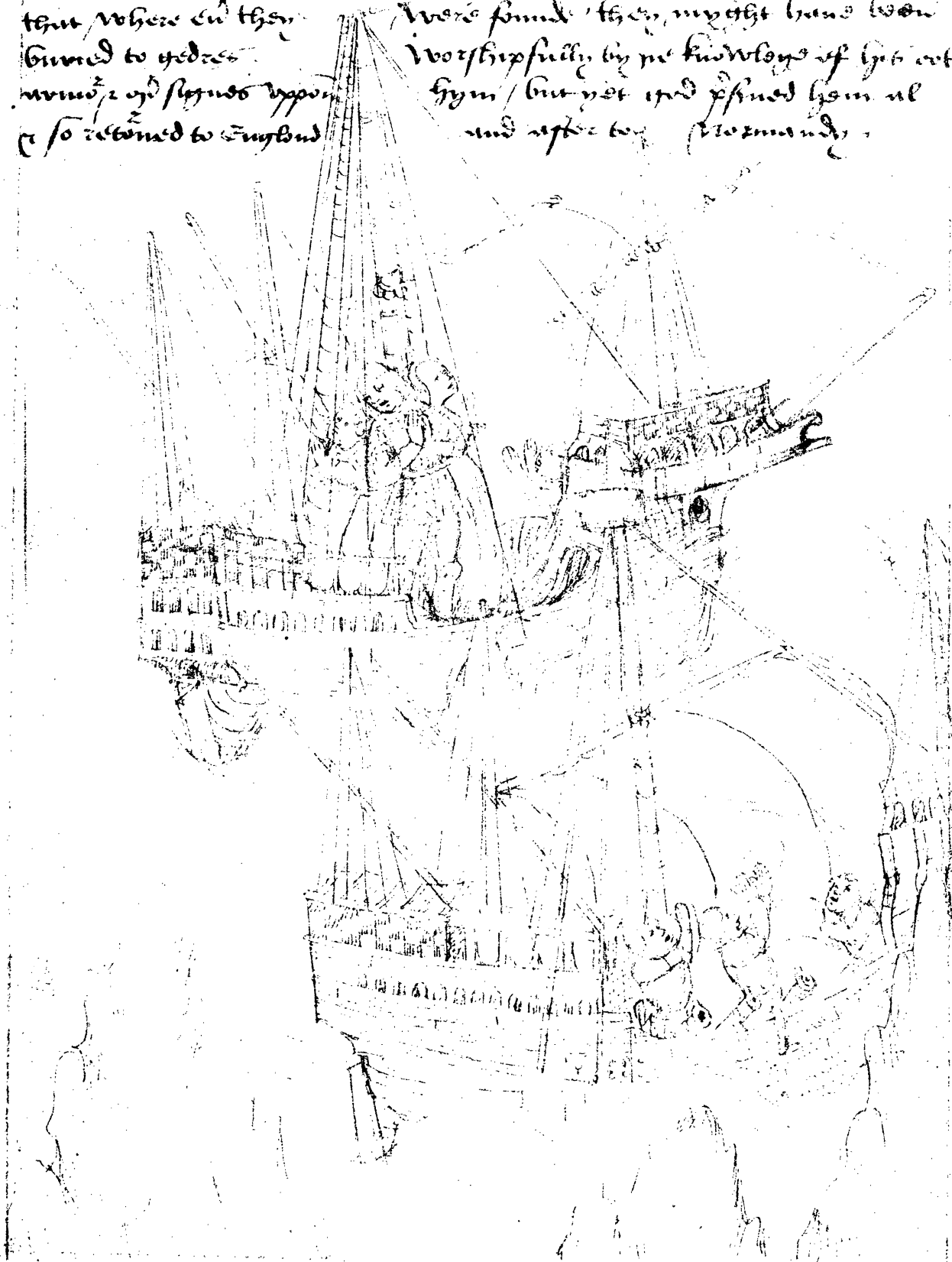
[D]

¶ Here shewes howe King Henry the 5<sup>th</sup> made Erie Richard his  
Lieutenant of France and Normandy

28  
225



These shewes howe Erie Richard when he w<sup>th</sup> his lady toke the full victor in  
 short space rose a greuous tempest and dropt the shippe into dunge craft in  
 so much that they all had to be p<sup>er</sup>ished / And the noble Erie for comfort  
 sake bound him self and his lady and heere his son & lady  
 after Duke of Normandy to the mast of the vessel. to the men  
 there found they myght have been  
 worshipfully by me knowlege of his art  
 hym / but yet god p<sup>er</sup>suad him al  
 and after to Normandy.



L[25b] Here shewes howe Erle Richard when he w<sup>t</sup> his Navy toke the salt water. in short space rose a grevous tempest and drofe the shippes into diverse coostes. in so moch that they al fered to be perissshed/ And the noble Erle for castyng lete bynde hym self and his lady and henry his son & heir after Duc of Warrewik. to the mast of the vessel. to thentent that where ever they were founde. they myght have been buried to gedres worshipfully by the knowlege of his cote armo<sup>r</sup> & other signes uppon hym/ but yet god preserved hem al & so reto<sup>n</sup>ed to Englund and after to Normandy.

This rubric so graphically describes the picture that little further description is necessary. The two ships are being driven before the wind with only their mainsails partly set and are both alike. The nearer vessel has three

cannon in the waist pointing over the bulwarks, and not in ports. The terror of the shipmen and the raging of the waves, as well as the threatening jagged rocks, are well shown. [H]

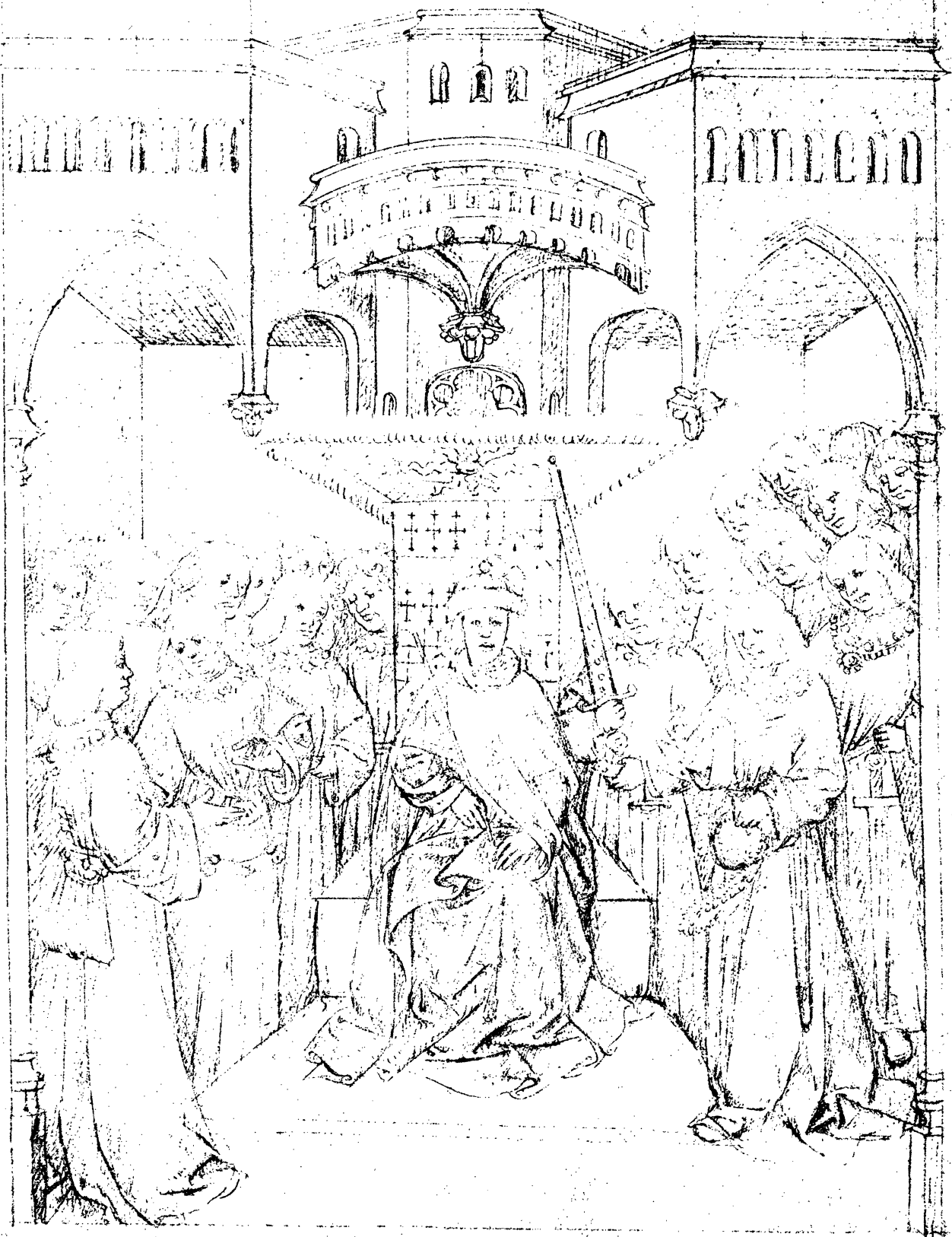
LI [26] Here shewes howe he este from Englund come quietly into Normandy/ And there as a lorde Roial the kynges lieutenaunt & governo<sup>r</sup> which formes Regent in the frenche tong<sup>e</sup>: so nably and discretely behadde hym self<sup>e</sup>: that bothe Englissh and Frensh were gladde of hym./ playnly perceivyng by his gwid- yng<sup>e</sup>: that god was w<sup>t</sup> hym.

Earl Richard is here shown wearing his robes and cap of estate and sitting, with a rod of office in his hand, under a fringed tester with a blazing star beneath and a dorser of his arms. Around him stand the members of his court, one of whom bears aloft the sword of state. All the courtiers are bareheaded and

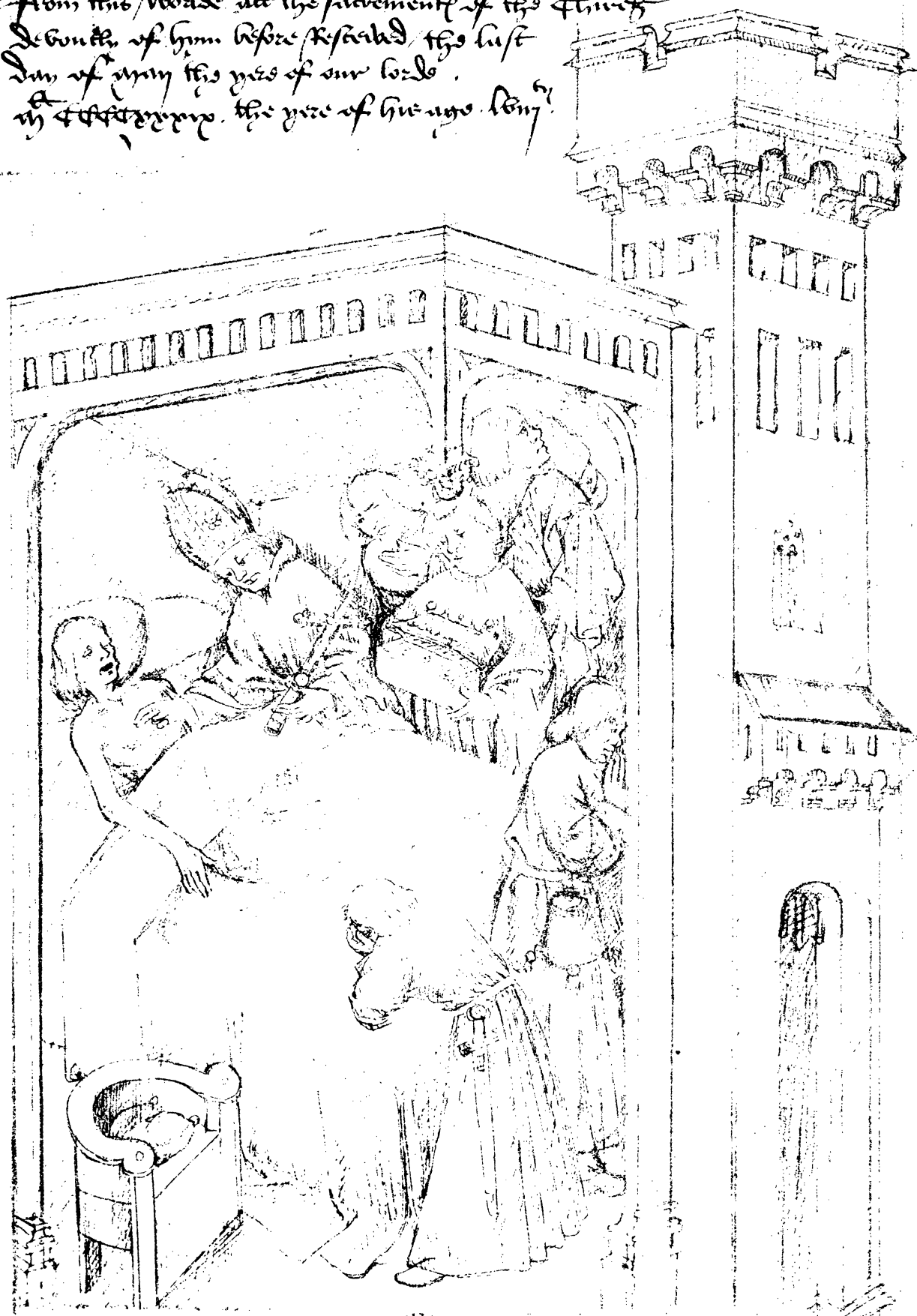
dressed alike, in long girded gowns with pouches, and have long daggers hanging at their girdles and rich gold collars about their necks. One carries around hat with a plume.

A curious architectural canopy surmounts the picture. [H]

Here shewes howe he came from Englonde, come quothly into  
Normandy / And there was a lord / woul the kyngs hertowne good  
which somer / went in the frenche way: somably and distrely / looked  
hym self: that bothe Englysh and frensch were gladd of hym  
playnly perdyng by his wyllynge: that god was w<sup>th</sup> hym



New shewes howe by the soule of god he fit seke in the  
 noble Cite of Ron and at a Crispym tynest deposed  
 from this worlde all the sacrement of the Church  
 de vouth of hym before passed the last  
 day of may this yere of our lord  
 in 1444 the yere of his age 107.





LII [26b] Here shewes howe by by\* the sonde† of god he fil seke in the noble Cite of Roon and as a Cristyn Knyght departed from this worlde/ all the sacrementes of the Church devoutly of hym before Resceived/ the last day of May the yere of our lorde M<sup>l</sup>CCCCxxxix. the yere of his age. lvij<sup>ty</sup>.

The dying Earl, emaciated and worn of body after his strenuous life on earth, is shown lying naked, as was the custom, in his sick bed while a mitred prelate, in surplice and grey amess, anoints him on the breast with the *oleum infirmorum* and holds before his eyes the head of a processional cross. By the side of the prelate stands a surpliced clerk holding an open crismatory with a gabled and crested lid, with the three oil vessels inside. Five

other persons in the room are shown in attitudes of grief. By the bedside stands a close stool.

The room is a small square one, with two sides removed to show the death scene, and has at one corner a tall square turret with a machicolated parapet and a machicolated gallery over the doorway, which is defended by a portcullis.

[H]

\* *Sic*.

† *Sic* for "honde".

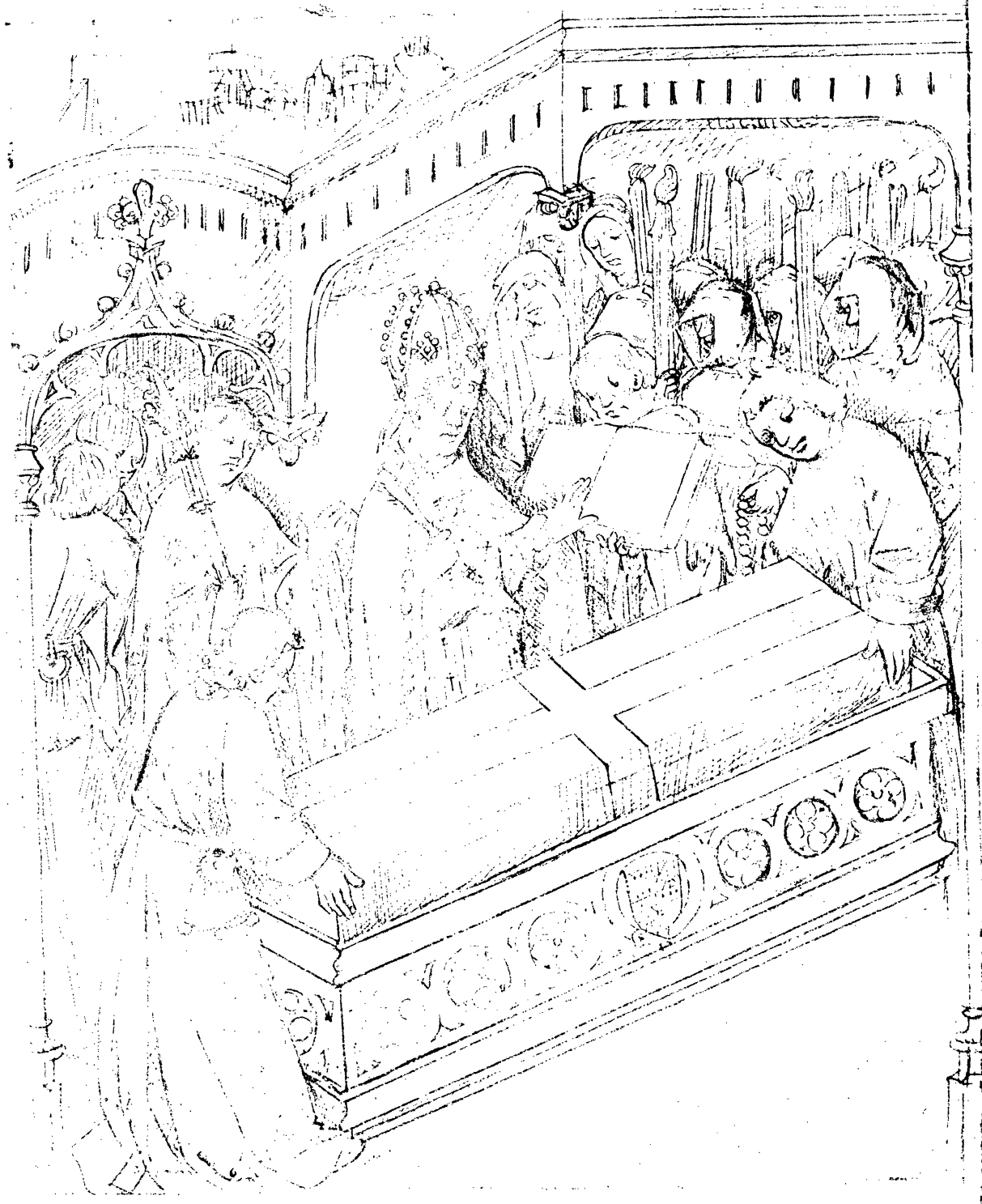
LIII [27] Here shewes howe the same yere of his decesse the iiij<sup>th</sup> day of October next folowyng, his Cors was hono<sup>r</sup>ably conveyed aswell by water as by londe from Roon unto Warrewik & there worshiply buried in the College of o<sup>r</sup> lady Church founded by his noble Auncestres/ the bisshop of lichfeld beyng executor officij/ and many lordes ladyes and other worshipful people there beyng present.

The coffin containing the remains of the dead Earl, covered with a cross throughout, is here being placed by two of his retainers in the "feir chest of Stone" mentioned in his epitaph at Warwick. The chest is ornamented all round with sunk quatrefoils and has in the middle of the side the Earl's arms encircled by the Garter. Behind the tomb stands the Bishop of Lichfield in albe, crossed stole, cope and mitre casting holy water upon the coffin with the sprinkler he has in his right hand, while his left rests upon the large office-book which a clerk in surplice and grey amess is holding up for him. On the bishop's right

stands another clerk in surplice and grey amess holding his crosier, and behind him are two more of the dead Earl's household. The back of the scene is filled with a crowd of men in mourning cloaks and drawn hoods holding torches, one of whom also grasps a pair of beads, and behind are three weeping ladies.

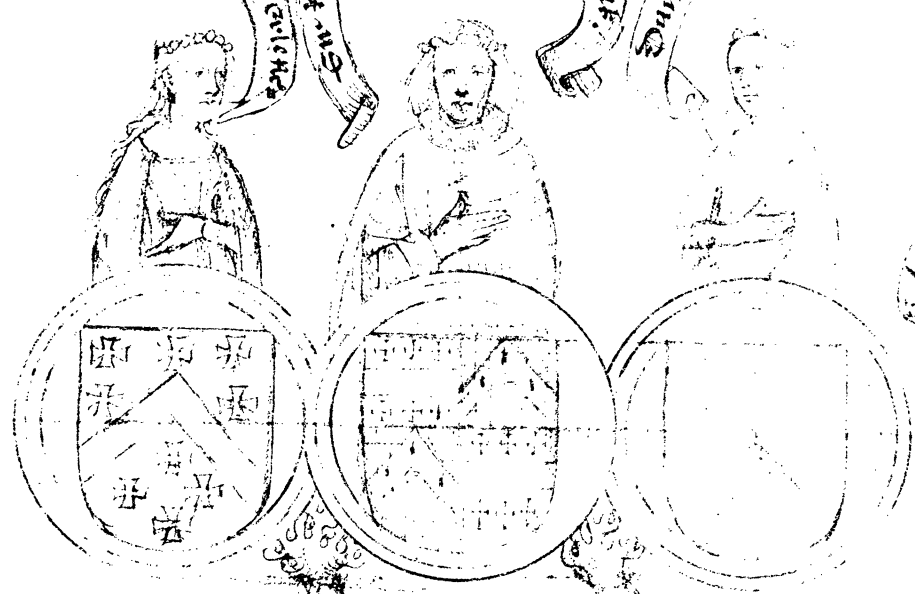
The fact of the burial taking place within a building is shown in the usual conventional manner, and in the upper left hand corner of the picture are dimly seen the ships and buildings typical of the land and sea over which the dead Earl's body was brought to its last home at Warwick. [H]

Here shewes howe the same yere of his deasse the xij<sup>th</sup> day of October  
next following the fore said honorable contrived a fete to be done  
by lorde from Woon into Warwick & there worshipfully buried in the  
churche of a lady & hwaite founded by his noble daughter the bishopp  
of litchfeld being executor officij and many lordes ladies and  
other worshipful people there beynge present



Here shewes howe that Ede Richard hadde y lades the first hight Dame  
 Elizabeth lady hile by heretamos of her modre and she was brought to  
 the lord Barkley by whom he hadde yssu as appeareth under And by his  
 second lady Dame Isabele late countesse of worcestre and how to the lord trespas  
 he hadde a son called howe how to them boths first Ede of Warwick then h  
 him how the by made chief Ede of England and after Duke of Warwiche  
 Also Ede Ric hadde by his y<sup>do</sup> lady Dame Anne countesse of  
 Warwick

The heritage of her modre first wife Elizabeth  
 Ede Richard Beauchamp Ede of Warwick  
 Dame Isabel daughter & here to the lord Barkley



Margaret countess  
 of Shroveton  
 Dame Anne  
 first lady Ric  
 after Duce of  
 Burgh  
 Elizabeth lady  
 of Salisbury  
 Henry  
 Duke  
 of Warwick  
 son & here to the  
 said Richard &  
 Dame Isabele  
 Dame Anne  
 countesse of  
 Warwick wife  
 to the noble son  
 & here to the Ede  
 of Salisbury

LIV [27b] Here shewes howe that Erle Richard hadde ij ladies the first hight Dame Elizabeth lady lyle by heneretaunce of her modre. and she was doughter to the lorde Barkeley./ by whom he hadde issu as appereth undre/ And by his secund lady Dame Isabell late Countesse of Worcestre and heire to the lorde Spenser he hadde a son called henry heire to them bothe first Erle of Warrewik/ then by kyng henry the vj<sup>th</sup> made chief Erle of Englund and after Duke of Warrewyk Also Erle Richard hadde by his ij<sup>de</sup> lady Dame Anne Countesse of Warrewik.

The genealogy set forth in the rubric is graphically illustrated below by a series of portrait busts of the persons, surmounting roundels with shields of their arms, and accompanied by their names and titles. They are also so drawn as to represent a genealogical tree.

At the top is Richard Beauchamp in his Earl's robes with a chaplet about his head and his right hand laid upon his breast. In the roundel below him is a quartered shield of the arms of Beauchamp and Newburgh, and about his head a scroll lettered:

Sir Richard Beauchamp Erle of Warwik.

On either side of the Earl are "ij ladies". Both are habited in gown and mantle and have unbound hair encircled by a chaplet. The lady on the Earl's right has a scroll issuing from her mouth lettered:

Elizabeth lady lyle by thenheritance of her modre. first wif to Erle Ric'.

Below her in the roundel are her paternal arms of Berkeley (*gules a chevron and ten crosses paty silver*).

The lady on the Earl's left has about her a scroll inscribed:

Dame Isabel doughter & heire to the lorde Spens' ij<sup>de</sup> wif

and has under her on the roundel a shield of the arms of Despencer.

The Earl's roundel is slightly superposed upon those of his wives and has issuing from each junction the root and leaved branches of a rose tree. That from Dame Elizabeth has three branches, each of which passes behind the bust of a daughter. The girls are dressed like their mother but the shields upon the roundels bear only the faintest suggestion of their arms. Beneath them are written their names:

Margaret Countes of Shrewisbury

Dame Alanor first lady Roos & after Duchesse of Somerset

Elizabeth lady Latymer

The tree descending from the Earl and Dame Isabel has two branches. The first passes behind the bust of a youth in a hooded ermine mantle of a duke, with a spiked coronet on his head and a rod in his hand, under whom is written:

Henry Duc of Warrewik son & heir to the said Richard & Dame Isabell

The shield below him is blank.

The second branch passes behind a lady, habited exactly like the others, having beneath the roundel, which bears a blank shield:

Dame Anne Countess of Warrewik. wif to Ric' Nevile. son & heir to Ric' Erle of Salisbury

[H]

LV [28] Here shewes howe the said dame Anne Countesse of Warrewyk doughter to the forseid Erle Richard. hole suster & heire to henry Duc of Warrewik: was maryed to Sir Richard Nevill. son & heire to Richard Nevell and his wif doughter & heir to Sir Mountagu Erle of Salisbury And the said Anne hadde by her forsaid husbond ij doughters/ the first was called Anne quene of Englund first wedded to prince Edward son to Kyng henry and secundly she was wedded to Richard Duc of Glouc' after Kyng of Englund/ And her second doughter, named Isabell, was wedded to George Duc of Clarence as by this portreiture is more pleynly shewed.

This picture continues the genealogy. In the middle of the rubric are drawn, facing one another, the busts of a young man in peer's robes with a torse about his head, and of a young lady in gown and mantle with loosened hair bound by a fillet. The roundel below the youth is inscribed:

Richard Nevill. son to Richard Erle of Salisbury wedded Anne Countesse of Warwik. The roundel below the maiden is inscribed:

Anne Countesse of Warrewik suster & heir to Henr' Duc of Warrewyk.

Below the roundels is an impaled but otherwise blank shield with a root at the point from which issue two rose branches. The one is turned towards the bust of a young queen with crown and sceptre, placed between two other busts of a youth in peer's robe and cap of estate holding a rod and of a King with crown and sceptre. The roundels beneath are severally inscribed with their names:

Anne doughter to the forsaid Richard &

Anne first wif to prince E. & after to Kyng Richard

Prince Edward son to Kyng henr' the vj first husbond of Anne

Kyng Richard the iij<sup>de</sup> second husbond to this Anne

Below are two blank shields. From the point of the second a short rose stem descends to the bust of a youth in mantle and coronet with a roundel below him inscribed:

Edward Plantagenet son to Kyng Richard.

The other stem from Richard Nevill and Anne passes over to the bust of a lady wearing a spiked coronet, beside whom is another bust of a young man in peer's mantle and spiked coronet. She is identified by the writing on the roundel as:

Isabel duchess of Clarence secunde doughter to the said Ric' & Anne

and he as:

George Duc of Clar[ence]

From the point of the blank shield below issue two branches. One to a youth in peer's mantle and chaplet, subscribed:

Edward Plantagenet son to George Duc of Clarence

The other to a maiden with a chaplet about her loosened hair, identified as:

Margaret suster to the said Edward.

Here the pictures end.

[H]

Two pictures below the said Anne Countesse of Warwiche daughter of the  
 Duke Richard hole sister & here to her? Duc of Warwiche was married to  
 Richard Nevill son & here to Richard Nevill the and  
 daughter & here to p

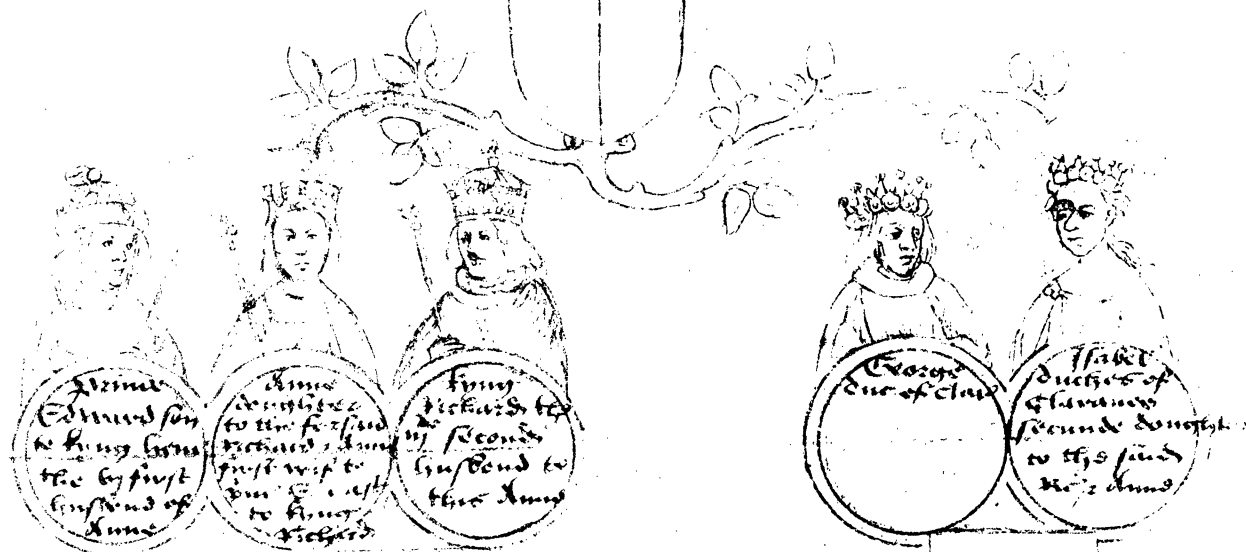
And the said Anne huddle  
 of daughters the first was  
 first wedded to p  
 and secondly she was  
 after King of England  
 named Habel was wedded  
 as by this portraiture

mountain of Salisbury  
 by her first husband  
 called Anne Countesse of England  
 Edward son to King Henry  
 wedded to Richard Duc of Clarence  
 And her second daughter  
 to George Duc of Clarence  
 is more plainly shewed



Richard  
 Nevill son  
 to Richard Duke  
 of Salisbury  
 wedded Anne  
 Countesse  
 of Warwick

Anne  
 Countesse of  
 Warwick  
 sister & here  
 to her? Duc  
 of Warwick



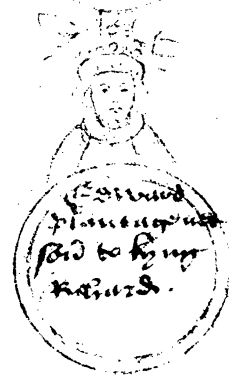
Edward  
 son  
 to King Henry  
 the first  
 husband of  
 Anne

Anne  
 Countesse  
 to the first  
 husband of  
 Anne & here  
 to her? Richard

Richard  
 Duke of  
 Clarence  
 husband to  
 Anne

George  
 Duc of Clarence

Habel  
 Duchess of  
 Clarence  
 second daughter  
 to the said  
 Anne



Edward  
 Plantagenet  
 son to King  
 Richard



Edward  
 Plantagenet  
 son to George  
 Duc of  
 Clarence



Margaret  
 sister to the  
 said Edward

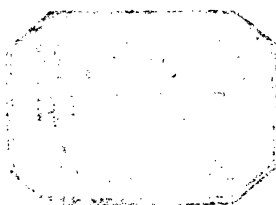
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cons. fol. 225.

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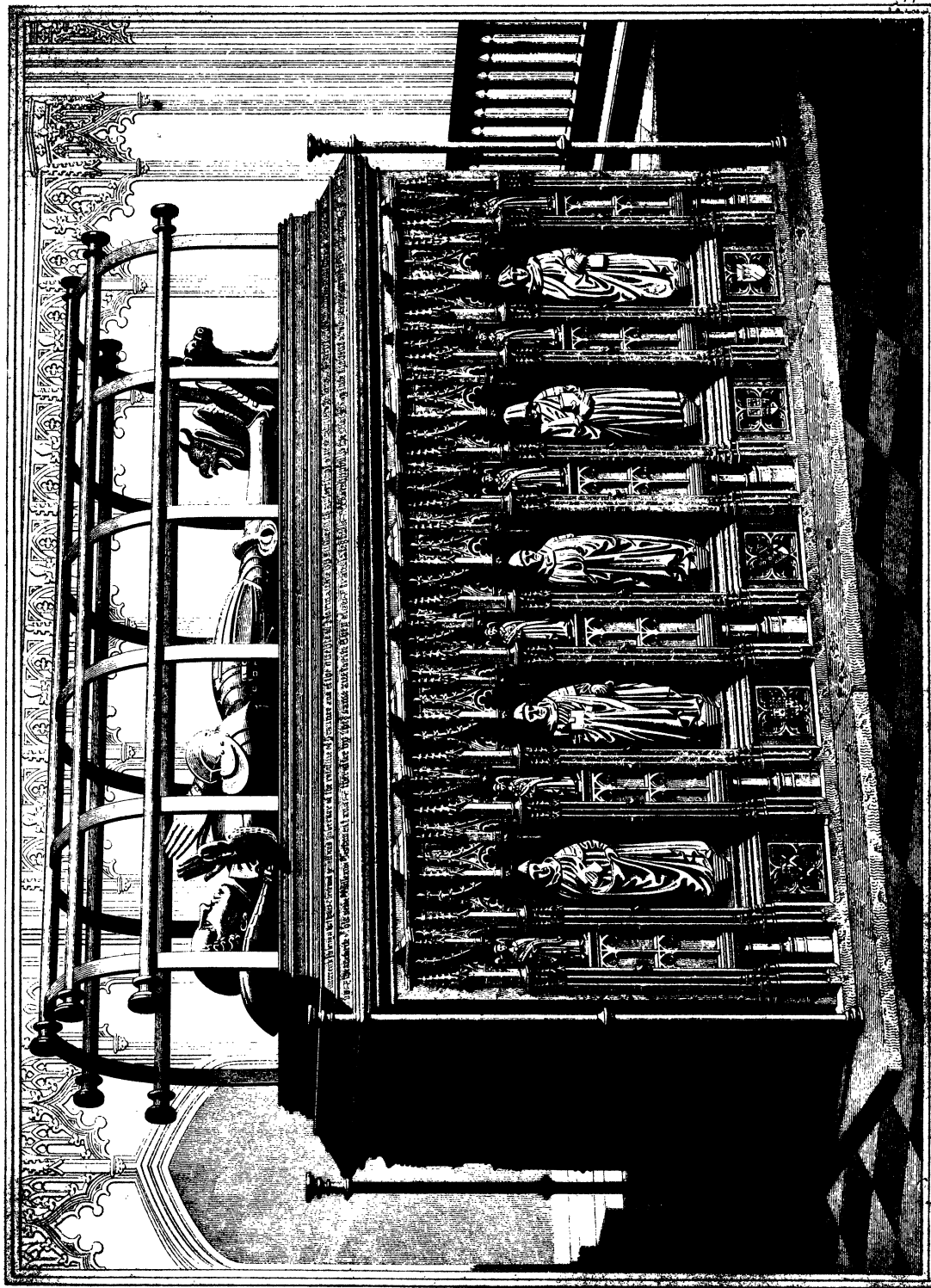
cons. fol. 225.









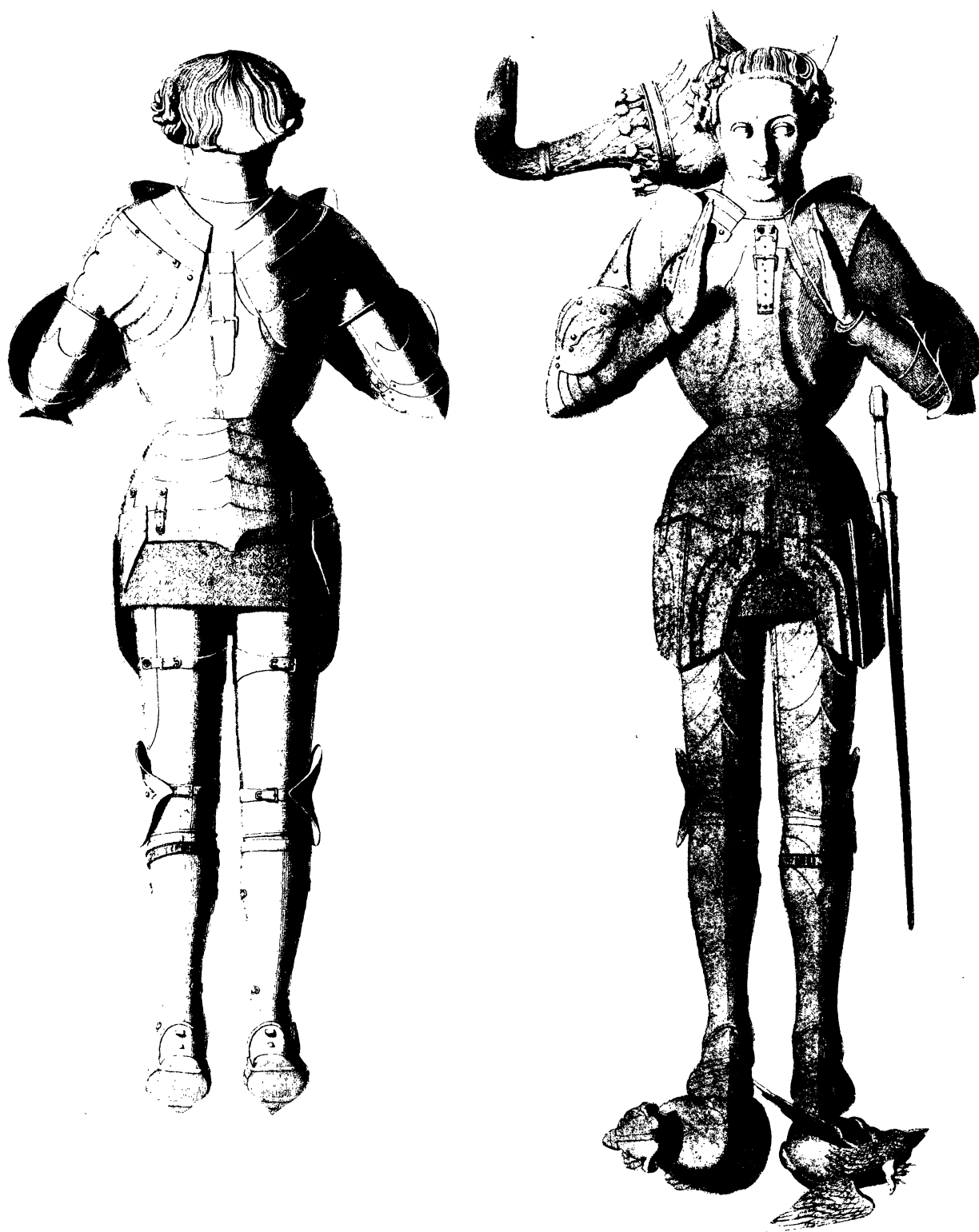


The tomb and effigy of Richard Beauchamp, Earl of Warwick.

From Blore's 'Monumental Remains'.

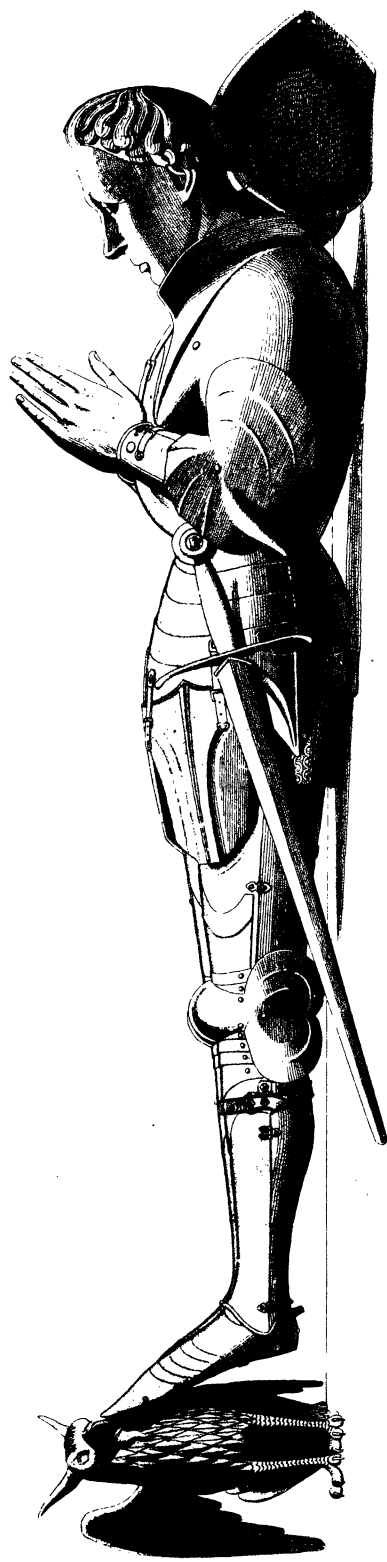






Back and front views of the gilt-latten effigy of Richard Beauchamp, Earl of Warwick.

From Stothard's 'Monumental Effigies'.



Side views of the gilt-latten effigy of Richard Beauchamp, Earl of Warwick.

From Stothard's 'Monumental Effigies'.















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